

THE STORY OF THE HALLE ORCHESTRA.



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing
SUNDAY, April 26th.

MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLAS-
GOW, BIRMINGHAM, MANCHESTER,
BOURNEMOUTH, NEWCASTLE,
BELFAST

HIGH-POWER STATION.
(Chelmsford)

RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH,
LIVERPOOL, LEEDS—BRADFORD,
HULL, NOTTINGHAM, STOKE-ON-
TRENT, DUNDEE, SWANSEA

SPECIAL CONTENTS:

A WIRELESS "CLEARING HOUSE."
By Arthur R. Burrows.

FROM HALLÉ TO HARTY.
By J. A. Forsyth.

THE MAKER OF MODERN AFRICA.
Livingstone's Pioneer Work.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR NEXT WEEK.

IMPORTANT TO READERS.

The address of "The Radio Times" is 4-11, Southampton
Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd.,
is 1, Savoy Hill, Strand, London, W.C.2.

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Radio And The Concert-Goer.

By Sir LANDON RONALD.

Sir Landon Ronald, the distinguished composer and conductor, expresses his views on broad-
casting with characteristic vigour and spirit. Objections in principle to monopolies are shared by
most of his countrymen, and we would be the last to contest these objections in ordinary circum-
stances. But the vital consideration herein is that the circumstances of broadcasting in Great
Britain are quite extraordinary. In these comparatively small islands the ether is already
heavily burdened with various kinds of signals.

It is only with the greatest difficulty and after a careful adjustment of a host of legitimate
rival claims that new wave-lengths and more power are released for broadcasting by the
General Post Office. Expert opinion is agreed that unified control is essential if the British
broadcasting service is to develop its present unique democratic character and its wide margin
of superiority over all the other broadcasting services of the world.

Given unified control, there may well be room for widening the present constitution of the
B.B.C. and providing more adequate formal recognition of its conduct as a public service solely
in the interests of listeners rightly interpreted. But there is certainly no case for introducing
competition at the risk of chaos and commercialization.

EXACTLY how much broadcasting is
affecting the livelihood of musicians
or whether its effect on the attendance at
concerts is harmful or beneficial are
debatable points. It can be but inter-
esting to examine both sides of the case
and then form one's own opinion from the
evidence adduced.

One thing is quite certain: broad-
casting has come to stay. Not all the
King's horses and all the King's concert-
givers will kill it or stay its progress.
There are those who may deplore it and
resent it, but like the poor, it will ever be
with us!

What matter whether Mr. X has it in
all his contracts with his particular artists
that they shall not broadcast? There
are others! There are always others in
this world to replace any and everybody.
The public has and makes its own favour-
ites, and I am the first to admit that
broadcasting may prove a grave danger
to these favourites.

Let me explain. Great artists such as
Henry Wood, Clara Butt, Ben Davies—to

quote a few names
at random—are
all as well known
to the British
public as is Big
Ben! We'll say,
for the sake of
argument, that
one of them an-
nounces a concert
at Queen's Hall,
and that it will
be broadcast to all
stations. The
night arrives, and
it is either pouring

with rain or there is a thick fog, or both! Our old friend, paterfamilias, who lives at Streatham or Upper Tooting, has arranged to take his wife and daughter to the concert. He looks out of the window, and the following conversation may well ensue. "It's a rotten night to turn out, my dear." "But, father, you promised to take us." "Oh I know, my child, but, after all, you've often heard Clara Butt, and she is sure to be singing again soon. Why

(Continued in col. 3 overleaf.)



SIR LANDON RONALD

May Day Revels.

The Merry Spirit of Old Time Spring.

NOWADAYS, the first of May is mostly associated in our minds with political processions and fervid speeches on social welfare. There was, however, when, from one end of England to the other, everyone—from King to peasant—joined in a round of revelries, and when every village had its May Queen and its May Pole.

The merry spirit of those bygone times will be revived in great measure for listeners next week, when many stations will have special May Day programmes.

There can be no doubt that, like so many other customs which have descended to modern times, but which are rapidly dying out, the festivities connected with the first of May owe their origin to pagan days. The May Day of our forefathers bore distinct traits of the celebrated Floralia of the Romans—a flower festival which, in its turn, is said to have come from India.

"Burning Up Winter."

It is only natural that man should be instinctively glad at that period of the year when vegetation is reviving, and all May Day customs are really based on that instinct. All over the world we find similar rites and ceremonies. There was an old Celtic custom of making large fires at this time of the year which were supposed to symbolize the burning up of winter.

This custom was known as the Beltane, a name derived from *teine*, meaning fire, and *Beal*, the sun-god.

An old writer describing a somewhat similar festival in the Highlands of Scotland, says: "The young folks of a hamlet meet in the moors on the 1st of May. They cut a table in the grass and, of a round figure, by cutting a trench in the ground of such circumference as to hold the whole company. They then kindle a fire and dress a repast of eggs and milk in the cornucopia of custard. They knead a cake of oatmeal, which is toasted at the embers against a stone."

"After the custard is eaten up, they divide the cake in so many portions, as similar as possible to one another in size and shape as there are persons in the company. They dash one of these portions with charcoal until it is perfectly black. They then put all the bits of the cake into a bonnet, and everyone blindfold draws a portion. The bonnet-holder is entitled to the last bit. Whoever draws the black bit is the devoted person, who is to be sacrificed to Beal, whose favour they mean to implore in rendering the year productive. The devoted person is compelled to leap three times over the flames."

The May Pole in the Strand.

The Roman Floralia had its counterpart in modern Italy in the "Calendi di Maggio," when the youths and maidens went forth at the break of day to collect green boughs with which to decorate the house doors of their relations and friends, and in France and Germany May Poles were formerly very common.

But it is in England that May Day was most honoured, and feasting, morris dancing, and dancing round the May Pole went on all over the land.

Henry VIII. was very fond of May Day customs, and during his reign the heads of the Corporation of London went out to "gather the May," and were met by the King and Catherine of Aragon on Shooter's Hill.

Queen Elizabeth also witnessed May Day revels at Greenwich, and Shakespeare, the shining light of her reign, well knew the attractions of the time, for he tells us that "twas impossible to make 'em sleep on May Day morning."

In the 17th century a famous May Pole was put up in the Strand, London, and great rejoicings took place around it. When it was taken down, it was removed to Wanstead Park and used to support a large telescope.

Many of the poets have sung of the joys of May Day. Thus Herrick tells us that—

"Devotion gives each home a bough,
Or branch: each porch, each door, see this.
An ark, a tabernacle is,
Made up of white thorn neatly interwove."

Innocent as the May Day festivities were, they were regarded with horror by the Puritans, who had the May Poles taken down all over the place. The Long Parliament was



Dancing round the May Pole in Elizabethan times.

particularly harsh against May Day revels; but when the Monarchy was restored, the people again celebrated their joyous festival.

This year there will be few, if any, May Poles. There are many of us, however, who can remember in our childhood seeing the "Jack in the Green," surrounded by a merry company of chimney sweeps and dressed-up dancers.

But May Day, like St. Valentine's Day, is now almost a thing of the past. Perhaps it is because we are more sophisticated than we used to be; perhaps, on the other hand, it is because our weather is more trustworthy than it used to be.

Whatever the reason, May Day revels have been dying out for a long time. Years ago Washington Irving lamented that "little is heard of May Day at present, except from the lamentations of authors who sigh after it from among the brick walls of the city."

It is well that through the medium of wireless, some interest in the old-time May Day will this year be revived. CHARLES TRISTRAM.

THE opening ceremonial of the British Empire Exhibition, on May 8th, will be broadcast simultaneously from all stations of the B.B.C. Application has been made for permission to include the King's address. The programme will be even more impressive than that of 1924. Apart from the speeches and the military ceremonial, the unheeded comments of spectators will give colour and vitality to this transmission.

AN American experimenter declares that he has solved the problem of the transmission of visual images by wireless waves. This claim is received with reserve in British scientific circles.

Radio And The Concert-Goer.

(Continued from the previous page.)

not listen to-night? Our little crystal set is quite wonderful, and if the transmission is good, it will sound as if she were singing in our room. You know how difficult it is to get back here in a fog, and I can't afford to be laid up with a chill." "But, father I *did* want to see her. She's so wonderful to look at." "Tut, tut, my child, I wasn't taking you to the concert to see her, but to hear her, and in weather like this you can hear her just as well in our own room by the comfortable fire and avoid all risks of cold and flu." And they stop at home.

This, to my certain knowledge, is no isolated case; on the contrary, it occurs five times out of six—chiefly owing to our delightful climate. The point I wish to make is, that, as far as I can see, the greater danger to well-known artists is the very fact that their personalities are so familiar to most of the music-loving public that that public will often be contented with listening to them and forego seeing them. And that is where the Musical Profession differs to such an enormous extent from the Theatrical Profession.

I have never been able to understand the attitude adopted towards broadcasting by the theatrical managers. I will readily grant them their argument that anything which induces or causes people to stay at home is at once a danger and a menace to the theatre; but, as I have said, and repeat emphatically, broadcasting has come to stay. It is very much alive, and it is a force to reckon with. How any sane theatrical manager can believe that to listen to a musical comedy is as satisfying as actually witnessing a performance, surpasses my comprehension.

It will surely be admitted that the chief attractions in a revue or comic opera are, firstly, the pretty girls (both principals and chorus), secondly, the beautiful dresses, and thirdly, the scenery. The libretto cannot be taken seriously, and the same may be said of most of the music. And the libretto and the music are all that can be and is vouchsafed to the listener!

But let us return to our muttons. The well-known concert artist will very soon have to decide for himself whether he is going to study the interests of one or two concert-givers in this country by refusing to broadcast, or whether he will seriously insist on some working arrangement by which he will be allowed a certain amount of liberty and freedom to do that which he considers best in his own interests. He will have to look to his laurels, because a new and dangerous rival has arisen in the shape of the artist who has never been seen by the public but is immensely popular with listeners.

This means to say that when the day comes that Miss Jenny Smith is as popular on the wireless as the great singer Madame X is with the concert public, but costs half the price, the B.B.C. are going to snap their fingers at Madame X.

I have had a vast and long experience of hearing singers—students, amateurs, and professionals—of all classes. Five times out of six I find the girl who has really a good voice, entirely lacks personality or is so plain that her chances on the concert platform are nil. On the other hand, the pretty, bright, and intelligent girl, generally has a tiny voice which might do for a revue, but which would not reach the second row of the stalls in Queen's Hall.

Just imagine, however, what a wonderful opening has suddenly been made for the plain girl with a beautiful voice. She may be ugly;

(Continued on the facing page.)

Radio and the Concert-Goer.

(Continued from the facing page.)

she may be poorly dressed; she may be very fat or very thin. What matter? Nobody sees her, nobody cares. She sings beautifully, and that is what counts.

There has been a good deal of publicity given to the fact that the recent Tetrazzini concert at the Albert Hall was but sparsely attended. The promoters of the concert lost no time in proclaiming the fact, and stating that the serious loss incurred was solely due to Mme. Tetrazzini having broadcast a few evenings before. I am not concerned whether this statement be correct or not; it would be very hard to prove, though I am inclined personally to agree with it. I am likewise not concerned (although, naturally, I regret it) that the promoters have lost money over the deal. What really does concern me, however, is, how has the artist fared? Has Mme. Tetrazzini suffered, and has she been the loser? From what I can gather unofficially, the answer is emphatically in the negative. I understand that she was given a huge fee to broadcast, and that during the big publicity boom which followed she was at once engaged for the Albert Hall concert, a tour of twenty concerts in England, and a tour in Australia!

If all this be true (and I have every reason to believe that these are actual facts), the net result of Tetrazzini broadcasting would be that millions of people heard her sing and that thousands of pounds will find their way into her pocket. This surely goes to prove that the public gained, the artist gained, and the concert-giver lost!

Whose interests are the greatest and whose interests should be studied—the public, the artist, or the impresario? It would be interesting if some of you who read this article would send an expression of opinion in answer to the query.

And now I feel I must lightly touch on the work of the B.B.C. and that very vexed question, the suitability and quality of the programmes. I have only one grievance against the B.B.C., and that is a very real one. They are a monopoly. On principle I hate monopolies. Rivalry is the incentive to progress; and we can only ever hope to do and give our best when we know that another fellow is coming along who will out us out of our position if we don't keep forging ahead and always progressing. This applies to every walk in life and, therefore, it is to be deplored that the B.B.C. has no rival with whom to compete.

Under the conditions, I think they have kept up their end magnificently. I know something of the personnel of the Company, and I find their enthusiasm for their job, their anxiety to provide the best, their open-mindedness, not only exceptional but unique. I felt it was time that some disinterested party like myself said all this, because on the whole, the B.B.C. have had, metaphorically speaking, more kicks than ha'pence. But I am still of opinion that there should be a rival broadcasting company in the field. I am told that there are special difficulties in the way of competition, that, for instance, these islands are so small that unified control of broadcasting is inevitable. This may be so, but I would like the matter to be gone into fully. In the meantime we must be thankful that in the B.B.C. we have a well-managed and praiseworthy concern.

At an American station recently the programme proved to be too short. To fill in the gap, the station switched over to a theatre where a rehearsal was in progress, providing listeners with a novel addition to their entertainment.

A Wireless "Clearing House."

Geneva's Great Experiment. By Arthur R. Burrows.

(Mr. Burrows, Director of Programmes since British Broadcasting began, has resigned to become Manager of the International Broadcasting Bureau at Geneva.)

AN International Broadcasting Bureau, to be known as the Office Internationale de Radiophonie, is in the process of formation at Geneva. The Council or Committee of this Bureau will include, during the first year of operation, representatives of nine nationalities. It is hoped that shortly every broadcasting organisation in Europe, and others even farther afield, will figure amongst the list of members.

This is a natural development. Without some international organisation, no individual broadcasting company, however efficient it may be in operation, can guarantee to its listeners freedom from interruption, and the best of which the art is capable.

Stilled Imagination.

Broadcasting is demonstrating, as, indeed, each new scientific discovery is doing with ever-increasing emphasis, the interdependence of all civilised peoples, however remotely placed according to old time ideas of time and distance.

The greatest legacy of the war is a growing appreciation of the need for international co-operation. The growth is slow because the distress created by the war has stifled imagination. We are still in the position of one who forgets that the sun is always shining, even on the darkest and wettest day in winter. Whilst public opinion is slow to grasp this fact of the necessity for international co-operation in practically every department of life, machinery fortunately has been placed in motion for bringing about such mutual effort. This machinery is the League of Nations.

It was my good fortune to have been present at Geneva in 1920 and 1921 at the first and second Assemblies of the League. One there realized that the foundations of the League were being laid on the sound basis of securing international co-operation in the common interests of peace time, rather than on the treacherous sands of war topics.

The International Broadcasting Bureau is not being formed under the auspices of the League. The movement, however, is so much in conformity with the League's principles and can be so helpful in furthering this all-important work of linking up the common interests and sympathies of the average man and woman in all countries that it is hoped the two will be in constant touch.

Overlapping Services.

Had there been no League of Nations, but a world blundering along in the old, old way—rich in misunderstandings, antagonisms, and other "sensations"—there would still have been the necessity for an International Broadcasting Bureau by reason of the peculiar character of the wireless medium.

Whenever two public intercommunication services touch at one or more points, a third organisation becomes necessary to give these services a maximum of usefulness. The passage of monies between banks requires what is known as a clearing house to which all banks subscribe; a railway journey over two or more systems, with what is known as a through ticket, compels the existence of two or three independent organisations, the best known of which is again termed a "clearing house." British broadcasting is a service already overlapping similar foreign services at various points.

Wireless waves recognise no frontiers. Broadcasting cannot avoid being international in interest. Not only do the British programmes give nightly pleasure to persons in Scandinavia,

the Low countries, and our near neighbour France, but there is an ever-growing interest in these islands in the rapidly multiplying transmissions taking place abroad. For this reason, the foreign wireless programmes now appear in outline alongside those of British stations.



MR. ARTHUR R. BURROWS.

The waves from all European stations are passing out with the speed of light and rippling across one another in all directions, but it only remains for one British station and one foreign station, or two foreign stations, to transmit on the same wave-length (or something approaching the same wave-length) and these two stations mutually interfere—with the result that listeners in each area are deprived of the full enjoyment of their services.

A European Wave-Chart.

The ether of Europe is badly crowded. The spaces between the wave bands are already so few and so narrow that mutual interference can only be avoided with difficulty. The use of a defective wave meter can blot hundreds of square miles off the wireless map; an experimental transmission undertaken at some distant point without adequate notice and previous consultation with all parties likely to be concerned can easily wreck a programme costing hundreds of pounds. Such happenings have got to be avoided.

One of the functions of this Bureau will be to prepare a wave-chart of the European broadcasting stations and to provide for those requiring a further allotment within the broadcasting wave band a place which can safely be taken without disturbing effects. This Bureau will also act as a sort of Court of Appeal for the rapid adjustment of wave-lengths where the unexpected has happened. The Bureau will not have powers to extend wave bands or perform functions hitherto performed by Governments or Official Conferences, but will aim at securing for the listeners of all countries the best that wireless technique is able to provide.

For The Advance of Broadcasting.

Having cleared the ether of avoidable disturbances, the way will be free for a more systematic development of international broadcasting; for the interchange between distant countries of items of mutual interest and benefit, and ultimately for the interchange of complete programmes. The present trend of progress suggests that the actual process of passing a programme from one station to another can best be done by land line—a relatively simple matter in the British Isles where all lines are under the control of one individual—but something more difficult when three or four countries have to be taken into account. It is felt that the Governments concerned will find it beneficial to deal with one Bureau (fully acquainted with all the requirements), rather than with two or three distant organisations relatively inexperienced in international affairs and fully employed with their local problems.

The Bureau at Geneva, therefore, whilst not engaged in the creation of programmes, may materially hasten a wider appreciation amongst listeners of the musical, dramatic and literary aspirations of fellow-dwellers on the European Continent.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Great Occasions.

THE B.B.C. are endeavouring to enable listeners to share the thrill of great occasions. During May there will be more than a dozen important "outside broadcasts." For instance, there is the King's Speech, at the opening of Barking Power House, on May 10th, and the Royal Academy Dinner on May 2nd. On the latter occasion speakers will include the Duke of York, the Prime Minister, Lord Bessborough and, possibly, Sir James Barrie or Mr. Rudyard Kipling.

Now-Weekly Features.

There will be introduced shortly a new weekly S.B. feature from 10.30 to 11.0 on Wednesdays. Only striking novelties and outstanding material will be used for this period and the element of surprise will be cultivated. The corresponding half-hour on Mondays and Fridays will be devoted to local features and surprises.

Making Britain Sing.

It has been suggested that each B.B.C. station should become the centre of an Annual Musical Festival. Community singing is already being stimulated. Nottingham's Community Singing Society, organised by the local station, celebrates its inauguration with a special Concert on Thursday, April 30th. On May 2nd, a big Community Singing Concert will be broadcast from Birmingham. Sheffield follows on May 15th with its first big effort of this kind.

Learn to Fly With Cathleen Nesbitt!

Listeners, on May 15th, will have the chance of hearing how Mr. Alan Cobham teaches Miss Cathleen Nesbitt to fly. It is hoped to broadcast both the ground instruction and the subsequent dual control in the air. Thousands of ex-pilots of the R.A.F. will look forward to hearing whether the past six years have made much difference in methods of instruction. It used to be accepted that the best flying instruction was not distinguished by moderation of language. How will Mr. Cobham paraphrase "ham-handed" in the unlikely event of his charming pupil "lumbering the controls"?

Some Novelties.

The London programme on May 1st will consist of "novelties," including Pete Mandell, the chief banjett of the Savoy Bands, Nitro Codelban, the cymbalist of the *Chez Fischer* Cabaret at Oddesino's, Jan Stewer, whose recitals are particularly popular in the West Country, and the London Trombone Quartet. Musical comedy excerpts will be sung by Miss Marjorie Booth and Mr. Dennis Noble.

The Joy of Spring.

The joyous atmosphere of spring has been the source of much inspiration in music and the other arts. On Sunday, April 26th, the London Station will try to convey the spirit of spring in its musical programme. The concert will open with two favourite items of Grieg's incidental music to Ibsen's *Peer Gynt*. Miss Florence Holding (soprano), Miss Edith Criselschank (contralto), and Mr. E. Kendal Taylor (piano-forte), will take part. The composers range from Mozart to Roger Quilter and Graham Peel. Appropriate springtime poems will be read at intervals by Mr. John Gielgud, the well-known actor.

Where Is "5XX"?

Numerous letters of appreciation of the High-Power programmes are being sent to Chelmsford. Only the transmitting apparatus is situated at Chelmsford. The studio is at 2, Savoy Hill, where all the programmes of both Chelmsford and London originate. The Chelms-

ford programmes are carried from London to Chelmsford on part of the ten thousand miles of land lines included in the B.B.C.'s system.

Broadcasting the Barn-Yard.

On May 11th, typical country noises will form the background of a special S.B. programme entitled "The Merry Month of May." Listeners may hear such country noises as those of a babbling brook, the cuckoo and, perhaps, also those of the barn-yard.

From Canterbury Cathedral.

On June 5th, the Ouband Gibbons Tercentenary Commemoration Service will be broadcast from Canterbury Cathedral. St. Paul's Cathedral is now almost alone in its refusal to admit the microphone.

International Humour.

On April 25th, Bournemouth will try to assist in solving the vexed problem of broadcast humour by combining typical Scottish, French and Devonshire entertainers, accompanied by Captain Featherstone and his Wireless Orchestra.

The Whirligig of Time.

"An Hour in a Mid-Victorian Drawing-Room," produced in February at Belfast, by the Radio Players, was so well received that a more elaborate programme of the same kind will be given on April 30th. Listeners will be left to judge between Mendelssohn and the jagged melodies of Stravinsky.

An Exchange With Paris.

On May 6th, under the auspices of the Institut Française, it is proposed to provide listeners with a half-hour concert from Paris, after which, the same line will be used to transmit a return programme from this side of the Channel.

A Radio Revue Revised.

"The 130 Revue," which Mr. Victor Sinythe produced recently at Manchester, was so popular that a second edition is to be broadcast on Friday, May 8th.

Edinburgh's Birthday.

Station birthdays are being observed by special programmes. On Friday, May 1st, Edinburgh will celebrate its birthday in this way. The Rt. Hon. the Lord Provost of Edinburgh, Sir W. L. Sleigh, will give a short address. John Henry will give a candid account of his impressions of Edinburgh, and Captain P. P. Eckersley will take part. There will be an abundance of cheerful music, and the members of the station staff will put on a sketch, particulars of which will not be announced in advance.

A Station Choral Society.

The Liverpool Station Choral Society will make its first appearance on May Day, when, with the Augmented Station Orchestra, it will be heard in Mendelssohn's "Walpurgis Night" and Parry's "Blest Pair of Sirens."

Sensations at Plymouth.

Plymouth's programme on May 8th will be a succession of thrills and dramatic situations. The "SPY" Repertory Company will give the one-act drama *Escape*, by E. F. Parr, *The Sleigh Bells*, a drama in three acts from the French by Charles Freeman, and *The Woman Under the Lamp*, a comedy in one act, by Peter Godfrey. Charles Denbigh will tell a thrilling story in "My Late Night Adventure." Light musical relief will be provided by Florence Hoyten (soprano) and the Royal Trio.

In Memory of Dvorák.

At 9 o'clock, during the May Day programmes from Dundee, there will be a break in honour of

Antonin Dvorák, who died on this date in 1904. Suitable works of the great composer will be given.

Welsh By Radio.

Listeners to Swansea on May 1st will hear a short play in Welsh entitled *Dwynnau yn Blentyn*. This is a one-act drama written by R. G. Berry, and presented by members of the Swansea Welsh Drama Society, which is doing a great deal to foster the native language and literature of the Principality. The play sets forth with insight and delicacy the humour and pathos of two old cronies, retired sea-captains.

"Lohengrin" to be Heard Again.

Studio opera at Cardiff is in such general favour that a repeat performance of Wagner's *Lohengrin* will be transmitted through the High-Power Station on April 25th.

The Montagu Pit Disaster.

Newcastle Station is doing its part in assisting to alleviate the distress caused by the recent terrible mine accident at the Montagu Pit. The special performance in aid of the Relief Fund that is to be held at the Empire Theatre, Sunderland, on April 26th, will be broadcast from Newcastle.

Beethoven at Glasgow.

Beginning on Wednesday, April 29th, Glasgow will broadcast the nine Beethoven Symphonies in their order, one being played each Wednesday as the feature of the evening programme.

Speeches on Top.

Authoritative information has reached the B.B.C. of a remarkable new German invention capable of recording speech for subsequent reproduction by wire or wireless telephony. Apparently, this machine has not yet been developed sufficiently to enable it to record music as accurately as it records speech, but there is little doubt that it will soon be improved to record both equally well.

The value of this invention to broadcasting is not difficult to assess. For instance, an important speech delivered at a time of day unsuitable to listeners could be broadcast later in almost exactly its spoken form. Moreover, a permanent record is made of a notable occasion or utterance.

War Noises.

Early in June there will be a special broadcast from H.M.S. *President* in the Thames. Interesting war noises will be given and hydrophone records and submarine noises will be included.

For a Famous Singer.

A benefit concert for Mme. Albani, the famous singer, will be given at Covent Garden on May 25th. The King and Queen intend to be present. The B.B.C. has offered its co-operation, and part of the performance will probably be broadcast.

A Composite Programme.

Four centres are contributing to the programme provided by the National Association of Radio Manufacturers and Traders which will be broadcast simultaneously on April 28th. Well-known artists have been engaged in London, Manchester, Glasgow, and Birmingham. Members of all branches of the wireless trade are keenly interested in this concert, which is being organized with great care. The High-Power Station programme announced for April 28th has been put back to April 27th, so that the whole country may hear the N.A.R.M.A.T. programme.

PEOPLE YOU WILL HEAR NEXT WEEK.



[Singer]
Miss KATHLEEN DRAKE (Soprano), who will sing at Plymouth on May 1st.



FRANCESCO TICIATTI (Pianist), will play at London on April 30th.



[Singer]
Miss WINIFRED ABBOTT (Soprano) will broadcast from Bournemouth on May 1st.



Mr. WALTER GLYNN (Tenor) will sing at Birmingham on May 2nd.



[Prince]
H.R.H. PRINCE HENRY, whose speech at the Laying of the Memorial Stone at the Glasgow Ear Hospital will be relayed on May 2nd.



[M.P.]
The Rt. Hon. ARTHUR HENDERSON, M.P., will talk on "The Present International Situation" on April 30th. (S.B. to all stations.)



[Singer]
Miss BEATRICE MIRANDA (Soprano), who will sing at Glasgow on April 30th.



[Conductor]
Mr. CARL FUCHS (Cellist) will play at Manchester on April 29th.



[Singer & Pianist]
Mr. FRANCIS GRIBBLE will broadcast a talk from London, on April 29th.



[Singer]
Miss ASTRID VDEN (Soprano), who will play at London on April 29th.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BIZET'S "CARMEN."

(Cirencester, Monday.)

CARMEN is an opera on a Spanish subject; but its Composer was a Frenchman, and his music must not be thought typically Spanish.

A brief synopsis of the Opera is given below. There is an Orchestral Intermezzo after each of the first three Acts.

ACT I.

In a City Square the Guard is being relieved. **ZUNIGA** (*Bass*) is officer of the guard, **DON JOSÉ** (*Tenor*) is a Sergeant. **MICHAELA** (*Soprano*) is a girl who comes with a message to Don José from his mother, but, finding him at first absent, returns. At noon the girls arrive from the cigarette factory, among them **CARMEN** (*Mezzo-Soprano*), a pretty hot field gipsy. She sings the **FLOWER SONG**, flinging a rose to José. The girls return to their work, and Michaela comes again and delivers her message.

Presently there is a disturbance, and the girls rush out of the factory. Carmen has stabbed another girl in a quarrel. She is arrested by Zuniga, but so bewitches José that he contrives her escape.

ACT II.

CARMEN has returned to her gipsy friends and is singing and dancing with them in a tavern. Soon, the arrival of a Torreador, **ESCAMILLO** (*Baritone*), is acclaimed and he sings the **TORREADOR'S SONG**. Carmen now turns her attention to him. However, everyone leaves the tavern except Carmen and her gipsy-smuggler friends. After a while, José comes and, in a long scene, Carmen tries, unsuccessfully, to persuade him to desert the army and join them. Zuniga next enters, and when he orders José out, swords are drawn. The gipsies escape to the mountains with José.

ACT III.

The scene of this Act is the haunt of the smugglers in the hills. Against the background of conventional smuggling business develops the drama of Carmen, Don José and Escamillo.

First, **CARMEN**, with her gipsy friends, **FRASQUITA** and **MERCEDES** (*Sopranos*), **DON JOSÉ** (who is acting with the smugglers), and **EL REMENDADO** (*Tenor*) and **EL DANCAIRO** (*Baritone*), leaders of the smugglers, sing *Great are our Gains*. All the smugglers join in: *El Dancairo leads his men away. José speaks pensively of his mother; Carmen mockingly replies that this is no place for him. Seeing danger in his eyes, she says: "Thou wilt kill me, perhaps? Ah, well, the cards have often told me that we shall end our careers together."* This leads to a card-reading Trio, in which Frasquita and Mercedes are lucky, but Carmen draws the fateful Spade.

The smugglers and the gipsy girls now depart, leaving José on guard. Michaela appears (not yet seen by José), and sings of her fears in coming to this place.

José soon sees someone approaching, and fires a shot. It is Escamillo, who seeks Carmen. José challenges him and they fight. Just when José has the advantage, Carmen and all the smugglers rush in and separate them. Escamillo leaves, telling José they may meet again, and exchanging significant glances with Carmen.

MICHAELA is discovered hiding; she is brought forward, and begs José to return with her to his mother. Carmen softly, tauntingly, bids him do so. At first he madly refuses to leave Carmen, but when he hears that his mother is dying, he goes with Michaela, saying to Carmen, *Be content, I go; but—I'll meet thee one day!* Escamillo is heard singing gaily in the distance.

ACT IV.

The curtain rises on scene of great festivity. All Seville is crowding to the bull-ring, to see

their champion, Escamillo, fight. At last he appears, accompanied by Carmen. Carmen's friends warn her that José is here, but she refuses to heed them. Everyone goes into the bull-ring except Carmen and José.

José then entreats Carmen to fly from the place with him; but she answers only that their love is past. José becomes more and more frantic as Carmen remains unmoved.

Shouts of victory come from the bull-ring. Carmen tries to run thither, but José prevents her, and at last stabs her. The crowd comes out of the bull-ring, acclaiming Escamillo. José surrenders himself to them, and throws himself on Carmen's body.

"THE FIRST WALPURGIS NIGHT."

(Liverpool, Friday—Walpurgis Day.)

Walpurga was a British Saint, who died about the year 778. Her day is the First of May.

Also, the night, April 30th—May 1st, was, long ago, a time for the performance of many pagan rites. Hence the combination of two elements in this Ballad by the German poet, Goethe, which Mendelssohn set to music.

Goethe, in a letter to Mendelssohn which is quoted in the Score of the work, says that his Poem is highly symbolical, representing a period when the old and the new are in active conflict.

Mendelssohn's setting begins with—

No. 1. A big Orchestral Overture, marked *Quick and fiery*. This seems to represent the last storms of Winter, before the dawning Spring. No definite breaks are intended from start to finish of the whole work, so that the Overture leads into—

No. 2. A DRUID (*Tenor*), to whom respond other DRUIDS and THE PEOPLE (*Chorus*), sing *Now May again breaks Winter's chain*, and bids them perform their ancient rite, burning a tree in sacrifice.

No. 3. AN AGED WOMAN OF THE PEOPLE (*Contralto*) utters a warning that their Christian foes will attack them, "the heathen." Other WOMEN (*Sopranos and Contraltos*) join in.

No. 4. A DRUID PRIEST (*Baritone*) sings *The man who flies our sacrifice deserves the tyrant's lash*. He and other DRUIDS (*Tenors and Basses*) sing *Diabrich the tree, and pile the stones together!* They resolve to set a guard.

No. 5. CHORUS, *Disperse, ye gallant men!*
No. 6. A DRUID GUARD (*Bass*)—*Should our Christian foes assail us, . . . We will scare the bigot rabble.* DRUID GUARDS (*Tenors and Basses*)—*Come with torches brightly flaring.*

No. 7. DRUID GUARDS and THE PEOPLE (*Full Chorus*) continuing No. 6.

No. 8. The rites are now performed. The PRIEST (*Baritone*) sings *Restrained by night, we now by night, in secret, here adore Thee*, and the DRUIDS and PEOPLE join in the worship.

No. 9. A CHRISTIAN GUARD (*Tenor*) sings *Help, my comrades, see, a legion yonder comes from Ratan's region*. Other CHRISTIAN GUARDS (*Tenors and Basses*) enter with *See the horrid haggards gliding. . . . Let us fly.*

No. 10. General CHORUS of DRUIDS and THE PEOPLE, and THE PRIEST (*Baritone*)—*Undecloud now, the flame is bright.*

N.B.—This work will be performed when the Liverpool Station Choral Society broadcast for the first time from the Studio on Friday. Parry's *First Pair of Sirens*, which will also be given, was described in the issue of *The Radio Times* dated February 13th. Brahms's *Haydn Variations*, which will be broadcast from Glasgow, Aberdeen, Edinburgh and Dundee on Wednesday, were described in *The Radio Times* dated December 5th—Covent Garden Programme.

Listeners' Letters.

"All letters to the Editor must bear the name and address of the sender. Anonymous contributions will not be considered. The Editorial address is 4-11, Southampton Street, Strand, London, W.C.2."

A Word to the Grumblers.

DEAR SIR,—At this time of criticism and the formation of the Wireless League, I think that all who have enjoyed and appreciated what the B.B.C. has done should say so. This household is among that number. We listen practically every evening and, although some of the items appeal to us more than others, there is seldom an occasion when there is not something interesting or amusing.

We feel grateful to the B.B.C., for it has opened a vista for us in the country that was formerly firmly closed. Most certainly we should not think of joining any League which interfered with the Company's method of carrying on.

Those who have not had the opportunity of hearing the great singers and artists of the world for years on end, and so have not a standard of values for comparison, are the first to cry out. As I have had that good fortune, I feel that I know a little about what is good and what is not. It seems to me that it is wonderful what the B.B.C. has accomplished in so short a time. One must be a chronic grumbler to think otherwise.

A discriminating American who recently listened in England for the first time, expressed spontaneous admiration for the programmes and said that unquestionably they were the best in the world.

Yours, etc.,

R. M.

Wotton-under-Edge, Gloucestershire.

The Future of Broadcasting.

DEAR SIR,—I was glad to read the article "Does the B.B.C. Neglect the Listener?" in *The Radio Times*.

We do not want any meddling by any newspaper people. It is quite obvious what would happen if they were to have a finger in the pie.

I feel very pleased with what the B.B.C. have done. They have enabled us to hear music, both instrumental and vocal, interesting talks, etc., which we should not otherwise have heard.

There are items in the programmes which do not appeal to us, but that is only to be expected where the audience is so large.

I am quite content to leave the future of broadcasting in the hands of those who have been responsible for the starting and maintenance of the B.B.C.

Yours, etc.,

W. W. S.

Forest Gate.

The Ideal Radio Programme.

DEAR SIR,—I should like to associate myself with everything A. W. C. P. (a London cabman) says in his article on the Ideal Radio Programme.

While appreciating the really splendid work of the B.B.C., I do feel that longer periods of music, uninterrupted by lectures, entertainers, etc., would be welcomed to many listeners.

It is intensely annoying to find a good orchestral programme split into several portions by the interpolation of a lecture which probably is of interest only to a small minority, or of a concert party providing quite different fare.

A dinner with a speech between each course would be as agreeable!

Having had my grumble, I must add my thanks for many delightful hours of the best music which the B.B.C. have provided and will, I know, continue to provide.

Yours, etc.,

S. W. D.

London, N.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

A Plea for Brighter Music.

DEAR SIR,—I am sorry to be in disagreement with the majority of listeners who write to you. I have a large circle of friends who use wireless and I only know of one who considers the programmes sent out from London and Chelmsford to be good. The programmes from the two stations I have mentioned have been getting steadily worse for some weeks. The general public is sick of death of this continuous classical music and wants something really bright.

When a man is tired after a day's work, he does not want Mozart, Beethoven, etc., but something light; nor does he want a discourse on the properties of electricity, or a lesson on how to cure diseases amongst sheep.

A thousand people attend musical comedies or revues to every one who attends a classical concert.

Why, if people will not voluntarily go to hear music at a classical concert, should they have it pushed down their throats by means of wireless?

Some of the provincial stations interpret the wishes of the public in a far better way than London and Chelmsford do.

Two of my friends have refrained from renewing their licences, although they have both good sets. Not being able to get a provincial station, they would sooner save the 10s. yearly than have the programmes served out by the two stations mentioned. I may say I agree with them.

Yours, etc.,

South Benfleet.

W. J. W.

Women as Composers.

DEAR SIR,—Your contributor, "C. T.," is confusing popularity with worth when he implies in the final paragraph of his article on "Women's Work in Music" that such songs as "Because" and "Two Eyes of Grey" are of sufficient merit to enable their composers to be considered as more than holding their own with men as composers of the first rank.

To argue that Guy d'Harcourt and Daisy McGee are superior to, say, Elgar and Vaughan-Williams is, of course, absurd, and, while according all honour to such composers as Dame Ethel Smyth and Dorothy Howell, it must be admitted that women, as a whole, are not yet on a level with men in the matter of musical composition.

Yours, etc.,

Wimbledon.

E. F.

Satisfied!

DEAR SIR,—Re the issue of *The Radio Times* dated April 3rd. Every statement made and every article printed I endorse.

Thanks.

Yours, etc.,

Hetton-le-Hole, Durham.

J. S.

Listening in Finland.

DEAR SIR,—It may interest you to know that we here in Finland are listening to the British programmes, which come through perfectly and with wonderful strength. The difference in time between our country and yours being two hours, we are able to hear the British evening performances quite undisturbed by our local station, which is closed down at 7.30 p.m. (English time).

So I had, for instance, much delight in listening to the "Elgar Evening" on a three-valve set, the music of the orchestra coming forth splendidly.

Newcastle is the best station, and I always take the London programme that way, when possible.

Yours, etc.,

Helsingfors, Finland.

(Mrs.) E. H. N.

The Duet That Failed.

A Romance of the Studio. By Alfred Heard.

"A PROPOS of presentations, what do you think of this, Miss Cavendish?" said the Mezzo-Soprano, unfastening an amethyst pendant and handing it to the Contralto.

Having duly admired the handsome piece of jewellery, the Contralto passed it on to the Soprano, who exclaimed: "How lovely, Miss Oakburn! A presentation, did you say?"

"You might call it that," replied the Mezzo-Soprano.

"At any rate, there is a story attached to it. Perhaps you would like to hear it while the News Bulletin is being read?"

"It chanced about a year ago," began the Mezzo-Soprano, "that I was fulfilling an engagement at the Bournehester Studio, and the first person I ran into on entering the waiting-room was Aviee Walmer. By the way, you will understand that the names I give are purely fictitious, for obvious reasons."

"Aviee Walmer had been singing in public for about three years, mostly in the south-west of England, and she was making her debut as a broadcast artist. We were educated at the same school, and I saw her now for the first time since we had said good-bye on going our separate ways to take up the study of music—she to a professor in Plymouth, and I to a college in London."

"We greeted each other warmly for the sake of old times. Aviee seemed to be in a state of great excitement, but this was not unusual. I thought, for such a highly strung girl as I knew her to be, with the prospect of singing to an unseen audience of many thousands. In a few minutes, however, I learned that the coming ordeal was not the sole cause of her excitement. 'Stanley Baley is singing here to-night!' she said in a tragic whisper."

"Yes," I said, surprised at the tone of her voice, "he sings quite a lot for the Broadcasting Company. He has a glorious voice, and promises to be in the front rank of the profession before long. Have you met him before, dear?"

"To my astonishment, Aviee's eyes filled with tears, and she looked as if she were going to break down. Controlling herself with an effort, she said, 'I know I can trust you, Mabel. Stanley and I were engaged two years ago! For a time we were ideally happy, and then I heard rumours. It doesn't matter now what the rumours were, except that, if they were true, it would be impossible for me to marry him. Anyway, I believed them at the time, and we had a dreadful quarrel. Stanley absolutely refused to discuss the rumours, and seemed to think that I should ignore them as he did. In the end, I gave him back the ring, and we parted strangers.'"

"And did you discover the source of the rumours, dear? Of course, they were false!"

"Oh, yes!" replied Aviee. "A few weeks after we parted, I learned that they had been circulated by a weak-minded girl who thought herself in love with Stanley, although she had never even spoken to him. However, the mischief had been done, and to-night is the first time I have seen Stanley since we parted. I should so much like him to know how deeply I regret my foolishness, and how much I wish that the dear dead past could be recalled! Oh, Mabel! Won't you help me?"

"What a romantic story!" cried the Soprano, excitedly. "Did Miss Walmer still love Mr. Baley?"

"Well, Miss Claire," replied the Mezzo-Soprano, "I had no reason to think that she would object to wearing Stanley's engagement ring again. But to continue. As it was time

for me to sing, I had to leave her, after promising to do what I could."

"As I was leaving the studio to go to the waiting-room, after singing my first two songs, I ran into Stanley Baley. A brilliant idea struck me, and I said, 'Mr. Baley, I have a slight cold, and nearly broke down in my last song. I'm

afraid I shan't be able to sing again this evening. To fill the gap in the programme, dare I ask you to do me the favour of singing a duet with the Soprano?"

"Ever gallant, Stanley expressed himself delighted to be of service, so I asked him if he were prepared to sing the duet arrangement of Tosti's 'Parted.' 'Certainly,' he replied, 'if you will arrange with the Soprano. I will fix it up with the programme people. Who is the Soprano, by the way?'"

"A new singer, I believe," I said, and hurried away to tell Aviee what I had arranged."

"I can guess the rest!" interrupted the Soprano, impulsively. "They sang the duet, made up their quarrel, and are now married. The pendant is an expression of their gratitude."

"Your guess is not quite right"—with a twinkle in her eye. "They sang the duet together, but afterwards they had a few words, and parted with the studied politeness of bitter enemies. The fact was, Aviee took too much for granted. She overlooked one important thing: the fact that Stanley Baley might have no desire to renew the old friendship. Moreover, she expected him to take all the blame for the previous misunderstanding! I am sorry to disappoint you, but Aviee married a wealthy impresario. Now I must have a word with the accompanist."

"But the pendant?"

The Mezzo-Soprano blushed becomingly.

"Oh, Stanley Baley also married about the same time, and the pendant was the bridegroom's gift to the bride!"
(We shall shortly publish another story in this series.)

PERSONALITY AND CAREER.

"I AM only going to say some of the things that I wish to Heaven someone had said to me when I was your age."

These were among the opening words of an inspiring address that Mr. J. C. W. Reith gave to the boys of his old school. The address has now been published under the title of "Personality and Career" (Newnes, 1s.), and the little volume is one that no young man should be without. All those who read it will, in after years, put it upon their list of books that have been constructively helpful.

Most of us, when we are young, find life opening in front of us as a very tangled and doubtful road; the right way is hard to find, the wrong so easy. Mr. Reith is young enough to remember this. That is why he has been able to give us "Personality and Career" as a sign-post.

Most of us know next to nothing about ourselves. The first thing to do is to sit down and have a look into yourself, a concentrated and honest effort to understand what there is in you. . . . You must pull yourself to pieces mentally.

"Each sphere has its special requirements," Mr. Reith tells us. "If you place the professions and their special needs in review alongside what you have discovered in your own character, you will find the common ground. It is a long process, but it is surely worth while."



WIRELESS PROGRAMME—SUNDAY (April 26th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 201.

2LO LONDON. 365 M.

Springtime Programme.

FLORENCE HOLDING (Soprano).
ENID CRICKSHANK (Contralto).

E. KENDAL TAYLOR

(Solo Pianoforte).

Poems of Springtime, read by

RUTH ANDERSON.

THE WIRELESS ORCHESTRA

Conducted by DAN GODFREY, Junr.

4.0. The Orchestra

"Morning" (from "Peer I") ... Grieg

"Anitra's Dance" (Gyat "Suite") ... Grieg

Overture, "A May Day" ... Haydn Wood (15)

Florence Holding.

"Spring" ... Henschel (9)

"Cuckoo Song" ... Roger Quilter (9)

4.30 (approx.). E. Kendal Taylor

"Schmetterling" ("Butterfly") ... Grieg

"An den Frühling" ("To Spring") ... Grieg

"Si oiseaux j'étais à toi je volerais" ("If I Were a Bird to Thee I Would Fly")

Hensell

Enid Crickshank

"Fair Spring is Returning" ("Samsun and Delilah") ... Saint-Saëns

The Orchestra.

"Spring Song" ... Mendelssohn

Intermezzo, "Eternal Spring" ... Rolf (15)

5.0 (approx.). Florence Holding.

"Over the Land in April" ... R. Quilter (25)

"Invitation to Arise" ... Graham Peck (9)

"A May Morning" ... Denton (15)

E. Kendal Taylor.

"Au bord d'une source" ("By a Spring")

Liszt

Prelude in F Major ... Chopin

Prelude in B Flat Minor ... Chopin

Enid Crickshank.

"A Spring Cycle" ... Anthony Collins

5.30 (approx.). The Orchestra.

Symphony No. 40 in G. Minor ... Mozart

6.0-6.30.—CHILDREN'S CORNER. S.B. from Newcastle.

6.30.—Hymn, "Holy Father, Cheer Our Way" (A. and M., No. 22).

Bible Reading.

Antiphon, "How Calmly the Evening" ... Elgar (46)

Address by The Rev. HENRY EDWARDS, Vicar of Watford.

Hymn, "O For a Faith That Will Not Shrink" (A. and M., No. 278).

8.0. DE GRUOT

and

THE PICCADILLY ORCHESTRA.

DOROTHY BENNETT (Soprano).

Relayed from

The Piccadilly Hotel, London.

S.B. to other Stations.

The Orchestra.

Selection, "The Gipsy Princess" ... Kolman (15)

Dorothy Bennett.

"Qui la Voce" ("I Paritiam") ... Bellini (56)

The Orchestra.

Scherzo ("A Midsummer Night's Dream") ... Mendelssohn

Dorothy Bennett.

"Song of the Nightingale" (A Wordless Song) ... Saint-Saëns

The Orchestra.

Symphonic Poem, "Finlandia" ... Sibelius

9.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GEN.

ERAL NEWS BULLETIN. S.B. to all Stations. Local News.

9.15. The Orchestra.

"Air de Ballet" ("Scènes Pittoresques") ... Massenet (67)

"Angelus" ... (67)

9.30.—Close down.

5IT BIRMINGHAM. 475 M.

4.0-6.0. Mainly Grieg.

THE STATION ORCHESTRA:

Conducted by JOSEPH LEWIS.

ETHEL WILLIAMS (Contralto).

HAROLD WILLIAMS (Baritone).

NIGEL DALLAWAY (Solo Pianoforte).

The Orchestra.

Overture, "In Autumn," Op. 11 ... Grieg

Harold Williams.

"Star of Eve" ("Tannhäuser") ... Wagner

Prologue ("I Pagliacci") ... Leoncavallo (8)

Nigel Dallaway and Orchestra.

Concerto in A Minor, Op. 16 (for Piano forte and Orchestra) ... Grieg

Ethel Williams.

"Faith," Op. 33, No. 11 ... Grieg (26)

"By the Brook," Op. 33, No. 5 ... Grieg (26)

"To Thee Will I Sing, Fair Springtime," Op. 21, No. 3

The Orchestra.

Suite, Symphonic Dances, Op. 64 ... Grieg

Harold Williams.

"In Summer-time on Breton" ... Graham Peck (15)

"A Lover's Garland" ... Parry (46)

"My Father Has Some Very Fine Sheep" ... Huggins (26)

Ethel Williams.

"Thanks," Op. 11, No. 1 ... Grieg (26)

"The Poet's Heart," Op. 5, No. 2 ... Grieg (26)

The Orchestra.

Suite, "Peer Gynt," No. 1, Op. 46 Grieg

"Morning"; "The Death of Asa";

"Anitra's Dance"; "In the Hall of the Mountain King."

6.0-6.30.—CHILDREN'S CORNER. S.B. from Newcastle.

8.0-8.45. Religious Service.

Conducted by

The Rev. A. ROBERTS GEORGE.

Baptist Church, King's Heath.

Relayed from

Ebenezer Church, Birmingham.

9.0-10.30.—Programme S.B. from London.

6BM BOURNEMOUTH. 385 M.

ARTHUR ENGLAND (Bass Baritone).

GILBERT WRIGHT (Coronet).

SAMUEL CLIFFORD (Violoncello).

ARTHUR MARSTON (Organ).

CHARLES LEESON (Pianoforte).

Relayed from the

Royal Arcade, Bournemouth.

Arthur Marston.

4.0. "March on a Theme by Hain" ... Guilment (67)

4.10. Arthur England.

Aria, "O God Have Mercy" ("St. Paul") ... Mendelssohn

4.15. Gilbert Wright and Arthur Marston.

"For Ever and For Ever" ... Tosti (56)

4.20. Samuel Clifford.

"Nina" ... Pergolesi (5)

"Trübsal" ... Schumann

"Wienlied" ... Schubert

4.30. Arthur Marston.

"Triumphal March, "Sigurd Jorsalfar" ... Grieg

4.40. Arthur England.

"Abide With Me" ... Little (9)

"I Love My God and He Loves Me" ... F. Bullock (18)

4.45. Gilbert Wright and Arthur Marston.

Aria, "Chu Faso" ("I Have Lost My Eurydice") ... Gluck

4.50. Samuel Clifford and Arthur Marston.

"Kai Nidre" ... Max Bruch

5.0-5.10.—Interval.

5.10-6.0. THE ROYAL BATH HOTEL

STRING ORCHESTRA:

Maxical Director, DAVID S. LIFF.

Relayed from King's Hall Rooms.

Three Dances ("Nell Guyon") ... German (15)

Serenade ... Schubert

Selection, "Thais" ... Massenet (23)

Song, "Night of Our Life" ... Loughborough (15)

Prelude ... Rachmaninov

6.0-6.30.—CHILDREN'S CORNER. S.B. from Newcastle.

8.30. Choir of the

Church of the Annunciation.

Chorister, E. J. BINT.

Hymn, "Alleluia, Alleluia" (Westminster Hymnal, No. 39).

8.35.—The Rev. Father PERCIVAL TRIGGS, S.J., of the Church of the Annunciation: Religious Address.

8.45. Choir.

Hymn, "Sweet Saviour, Bless Us Ere We Go" (Westminster Hymnal, No. 235).

Motet, "To Rex Gloriae Christe" ("Thou Art the King of Glory, O Christ") ... Wood

9.0-10.30.—Programme S.B. from London.

5WA CARDIFF. 351 M.

4.0-5.45. LENA MASON (Solo Violin).

CICELY FARRAR (Contralto).

THE STATION ORCHESTRA:

Conductor, WARWICK BRAITHWAITE.

Orchestra.

Overture, "Don Giovanni" ... Mozart

Prelude and Closing Scene ("Tristan and Isolde") ... Wagner

Cicely Farrar.

"Orpheus With His Lute" ... Sullivan

Recit., "See, She Blushing Turns Her Eyes" ... Handel

Air, "Hymen, Haste Thy Torch Prepare" ... Handel

"One Golden Thread" ... Hubert Parry (46)

Orchestra.

Waltz Suite, "Three-Peaks" ... Coleridge-Taylor (5)

Lena Mason and Orchestra.

"Concerto da Camera" for Solo Violin and Orchestra ... Leslie Woodgange

(Conducted by the Composer.)

Cicely Farrar.

"The Blacksmith" ... Brahms

"Aria, O Sun" ... M. Craske Day (17)

"Abide With Me" ... Little (9)

Lena Mason.

"La Précieuse" ... Cooperin Kreisler (57)

Serenade ("Hassan") ... Delius (18)

Gypsy Airs (Zigeunerweisen) ... Sarasate

Orchestra.

"Young England" Dance Suite ... Cluteau and Bath (3)

Overture, "Carnival de Venise" ... Thomas

6.0-6.30.—CHILDREN'S CORNER. S.B. from Newcastle.

8.30-9.0. The Choir of

Richmond Road Congregational Church.

Hymn, "Praise My Soul the King of Heaven" (Tune, "Praise My Soul") ... John Ford

A Short Reading from the Scriptures.

Hymn, "O Love That Will Not Let Me Go" (Tune, "St. Margaret") ... A. L. Price

The Rev. T. C. ROBERTS, B.A., B.D., of Narberth: Religious Address.

Hymn, "Father In High Heaven Dwelling" (Tune, "Evening Hymn") ... W. Jackson

Benediction.

9.0-10.30.—Programme S.B. from London.

10.30.—"The Silent Fellowship."

10.55.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 198.

Sunday's Programme.

(Continued from the facing page.)

2ZY MANCHESTER. 375 M.

8.0-8.30. Vocal and Instrumental.

BETTY GOODEN (Pictures at the Piano).
JOAN FORREST (Contralto).
JOSEPH LINGARD (Flute).
CHARLES COLLIER (Harp).

Joseph Lingard and Charles Collier.
Two Movements from Concerto for Flute
and Harp, with Piano Accompaniment
(Harp).

Cadenzas by Carl Leincke.

Joan Forrest.

A Lullaby York Bowen (67)

"I Pitch My Lonely Caravan"
Kris Cuntus (15)

Betty Gooden (Toy Pictures).

"Waltzing Doll" Padden (55)

"March of the Wooden Soldiers"
Goussens (16)

"The Old Mexican Box" Severn (16)

"The Gollywog's Cakewalk" Delaney
Charles Collier.

"A Northern Ballad" Padden

Joan Forrest.

Prelude London Herald (26)

"Love, I Have Won" You

Joseph Lingard.

Suite in an Ancient Style Emil Krunk

Betty Gooden (Instrumental).

"Fireflies" Frank Bridge (68)

"Grasshoppers" Adam Carr (5)

"Butterflies" Coleridge-Taylor (5)

Joan Forrest.

"There is a Green Hill" Gounod (46)

"The Blind Ploughman"
Coningsby Clarke (15)

Charles Collier.

Waltz G. Collier

Mazurka Betty Gooden.

Pictures of a Pierrot. Cyril Scott

"Gypsy" Farrer (67)

Joseph Lingard and Charles Collier.

Suite for Flute and Harp Han

6.0-6.30.—CHILDREN'S CORNER. S.B. from
Newcastle.

8.0.—S. G. HONEY: Talk to Young People.

8.25.—Hymn, "Jerusalem the Golden" (Metho-

dist Hymnal, No. 852).

The Rev. J. E. ROBERTS, M.A., D.D., of

the Union Chapel, Oxford Road, Religious

Address.

Antiphon.

Bible Reading.

Hymn, "The Bands of Time are Sinking" (Methodist Hymnal, No. 633).

9.0-10.30.—Programme S.B. from London.

5NO NEWCASTLE. 400 M.

4.0-5.0. THE BAINTON FUCHS-WALL

TRIO:

ALFRED M. WALL (Violin);

CARL FUCHS (Violoncello);

EDGAR L. BAINTON (Pianoforte).

Trio Maurice Ravel

Fantasy Trio, No. 2 in A Minor

John Ireland

8.0-8.30.—Programme S.B. from London.

8.0-8.30.—CHILDREN'S CORNER. S.B. to

all Stations.

8.30. THE "5NO" CHORAL SOCIETY

OCTET.

Hymn, "As Pants the Hart" (A. and M.,

No. 238).

The Very Rev. The Dean of CARLISLE,

Religious Address.

Hymn, "Come Unto Me, Ye Weary" (A.

and M., No. 256).

(Continued in the next column.)

HIGH-POWER PROGRAMME.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

5XX 1,600 M.

SUNDAY, April 26th.

4.0-6.0.—Programme S.B. from London.

6.0-8.30.—CHILDREN'S CORNER. S.B. from

Newcastle.

8.30-10.30.—Programme S.B. from London.

MONDAY, April 27th.

6.0-8.0.—Programme S.B. from London.

"Carmen."

(Georges Bizet).

An Opera in Four Acts.

Cast:

Don José, a Corporal of Dragoons

JOHN PERRY

Escamillo, a Toreador

JOSEPH FARRINGTON

El Remendado, a Smuggler } DENNIS

Zuniga, an Officer } NOBLE

Murales, an Officer.

STUART ROBERTSON

El Dancero, a Smuggler. S. HARRISON

Micaela, a Peasant Girl

VIVIENNE CHATTERTON

Frasquita } GWLAYSNAISH

Friends of } WYNNE AJELLO

Carmen } ENID CRUCKSHANK

Carlson, a Cigarette Girl and Gipsy

(Continued from the previous column.)

Concert.

In Aid of the Dependents of the Victims

of the Montagu Pit Disaster.

Relayed from the

Empire Theatre, Sunderland.

RAND OF THE 7th BATT. DURHAM

LIGHT INFANTRY.

(By kind permission of Beeve-Col. A. H.

Birchall, M.C., and Officers.)

Musical Director, Lt. H. M. FELL.

EVA LETHBRIDGE (Soprano).

JOHN CLINTO (Tenor).

Band.

March, "San Lorenzo."

Overture, "Morning, Noon and Night" Supp.

Eva Lethbridge.

"Far Greater in His Lowly State" Gounod

"Irene" D'Hardelot

"Wait" D'Hardelot

Band.

Allegro Moderato from the "Unfinished

Symphony" Schubert

John Clinto.

"Lend Me Your Aid" ("The Queen of

Sheba") Gounod

"Until" Sanderson

Band.

Intermezzo, "In a Monastery Garden" Katschay

Eva Lethbridge.

"Flower Song" ("Faust") Gounod

"If You But Knew" Elliott Smith

Band.

Overture, "Lustspiel" Keler-Rein

"Marche Militaire" Schubert

John Clinto.

"La Donna è Mobile" ("Rigoletto") Verdi

"Maître, My Girl" Aitken

"For You Alone" Gresh

Band.

"Reminiscences of England" arr. Godfrey

10.0.—WEATHER FORECAST and NEWS,

S.B. from London.

Local News.

Band.

Hymn, "O God, Our Help."

Close down.

Note.—The Local News will be read in the Hall.

2BD ABERDEEN. 495 M.

4.0-5.0.—Programme S.B. from Glasgow.

6.0-6.30.—CHILDREN'S CORNER. S.B. from Newcastle.

THE WIRELESS SYMPHONY

ORCHESTRA.

Conducted by DAN GODFREY, Junr.

THE WIRELESS CHORUS.

Chorus Master, STANFORD ROBINSON.

Act I. A Square in Seville.

Act II. A Tavern on the outskirts of

Seville.

Act III. A Wild Mountain Pass.

Act IV. A Square in Seville outside the

Hall-ramp.

6.0-10.0.—Acts I., II., and III.

10.0-10.30.—Programme S.B. from London.

10.30-11.10 (approx.)—Act IV.

TUESDAY, April 28th.

6.0-12.0.—Programme S.B. from London.

WEDNESDAY, April 29th.

6.0-11.0.—Programme S.B. from London.

THURSDAY, April 30th.

6.0-8.0.—Programme S.B. from London.

8.0-10.0.—Programme S.B. from Manchester.

10.0-11.30.—Programme S.B. from London.

FRIDAY, May 1st.

6.0-11.0.—Programme S.B. from London.

SATURDAY, May 2nd.

6.0-8.0.—Programme S.B. from London.

8.0-9.0.—Programme S.B. from Birmingham.

9.0-12.0.—Programme S.B. from London.

8.30. Church Service.

Relayed from North U.F. Church.

Minister:

The Rev. J. G. DRUMMOND, M.A.,

Belmont Congregational Church.

Movements from Brahms's Requiem.

"Blessed Are They That Mourn."

"Behold All Flesh is As the Grass."

"How lovely Are Thy Dwellings."

"Blessed Are The Dead."

Rendered by

9.30. WILLAN SWAINSON'S SERVICE

CHOIR:

Conductor, WILLAN SWAINSON.

10.0-10.30.—Programme S.B. from London.

5SC GLASGOW. 420 M.

Popular Orchestral Concert.

S.B. to other Stations.

THE STATION ORCHESTRA.

Conducted by H. A. CARRUTHERS.

BEATRICE MIRANDA (Soprano).

Orchestra.

4.1. Overture, "Egmont" Beethoven

Symphony in G (The "Oxford") Haydn

Beatrice Miranda.

4.40. Selected.

Orchestra.

4.55. Scenes from an Imaginary Ballet

Coleridge-Taylor (35)

Ballet Music, "Idomeneo" Mozart

Beatrice Miranda.

5.20. Prelude and Closing Scene ("Teisano and

Isolda") Wagner

Orchestra.

5.35. Two Entr'actes from "Rosamunde" Schubert

Serenade, Op. 15 Moszkowski

Overture, "La Strada" Auber

6.0-6.30.—CHILDREN'S CORNER. S.B. from

Newcastle.

8.30. Studio Service.

Choir, Psalm No. 94, "O Lord God, Unto

Whom Alone."

The Rev. A. K. WALTON, M.A., of Clare-

mont United Free Church: Address.

Choir, Psalm No. 66, "All Praise to God,

In Joyful Sounds."

Prayer.

Choir, Psalm No. 121, "I To The Hills

Will Lift Mine Eyes."

9.0-10.30.—Programme S.B. from London.

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 208.

WIRELESS PROGRAMME—MONDAY (April 27th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 201.

2LO LONDON. 365 M.

3.15-3.45. Transmission to Schools: Mr. E. Kay Robinson, "Natural History—Butterflies."

4.0-5.0. Time Signal from Greenwich. "Poetry and Life," by Williamson Worcester. "Trocadero Tea-time Music." "Famous Old Castles—(5) Holyrood," by Helen Townsend.

6.0—CHILDREN'S CORNER: "Secrets of Bunnyland," by Charles S. Baynes. "The Golden Lion," from "The Pink Fairy Book."

6.30.—Children's Letters.

6.40.—An Appeal on behalf of the Royal National Orthopaedic Hospital by the LADY MAYORESS OF LONDON.

6.55.—Music.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST AND 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

Dr. J. J. SIMPSON, "Life in the Water—(1) The Peter Pan of Amphibians." S.B. from Cardiff.

7.25.—Music. S.B. to all Stations except Belfast.

7.40.—The Rt. Hon. Sir A. D. R. STEEL-MATLAND, Bart., Ministry of Labour, "London's Boys and Girls—How They May Receive Advice on Choosing a Career." S.B. to other Stations.

"London."

ANNETTE BLACKWELL (Soprano).

THE COURT SINGERS.

PERCY MERRIMAN (Entertainer).

THE BAND OF H.M. ROYAL AIR FORCE.

(By permission of the Air Ministry.)

Director of Music, Flight-Lieut. J. AMERS.

The Band.

8.0. Grand March, "The Spirit of Pageantry."

Fletcher (9)

A Children's Overture, "Roses Quiltes" (15)

"From My Window," by Philson.

Annette Blackwell.

"The Bailiff's Daughter of Islington"

Sally in Our Alley "

Cherry Ripe "

8.30. "SO THE WORLD WAGS,"

by Noble Howard.

1. "UNDER THE MISTLETOE."

Past.

Present:

2. "THE END OF JUNE."

Proposals Overheard.

The West.

The South (London).

The East.

Produced by R. E. JEFFREY.

8.45 (approx.). The Court Singers.

"Begone, Dull Care"

"The Pretty Flowers"

"Old Simon the Cellarer"

The Band.

Solo, "Mascade"

9.5 (approx.). Percy Merriman

in London Humour.

Annette Blackwell.

"London River"

"Oasis"

"A Song of London"

COMEDY CONVERSATION.

"GETTING THE BIRD."

by Maurice Lenoir.

Produced by R. E. JEFFREY.

9.30 (approx.). The Band.

Overture, "Vanity Fair"

(Introducing characters from Thackeray's celebrated novel.)

The Court Singers.

"I Am a Brisk and Sprightly

Lad"

"Twankydlle"

"Peasap, Shamblering"

THE EXPERIMENTAL TRANSMISSION

for Amateur Wireless Engineers

will be carried out by the

ABERDEEN STATION.

11.0-11.30.

The Band.

Three Dances from "Nell Gwynn"

Edward German (15)

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND

GENERAL NEWS BULLETIN. S.B.

to all Stations.

Prof. LASCELLES ABERCROMBIE, M.A.,

"Introduction to Poetry." S.B. from

Leeds Bradford.

Local News.

The Band.

Incidental Music, "Henry VIII"

Edwards (15)

March: King Henry's Song; Graceland

Dance.

Percy Merriman in

Chevalier Reminiscences.

The Band.

March, "The London Scottish" Haines (34)

11.0.—Close down.

5T BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quintet. Edith

Whitehouse (Soprano).

5.0-5.30.—WOMEN'S CORNER: Sidney

Rogers, F.R.H.S., Horticultural Notes,

"Calceolarias," Percy Whitehead (Tenor).

5.30-6.30.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Dr. J. J. SIMPSON. S.B. from Cardiff.

7.25-8.0.—Programme S.B. from London.

Light Variety Programme.

THE STATION ORCHESTRA.

ALICE VAUGHAN (Contralto).

LEONARD GORDON (Baritone).

BETTY GOODEN (Solo Pianoforte).

HECTOR GORDON (The Canny Scot)

Orchestra.

8.0. Overture, "The Marriage of Figaro"

Mozart (34)

Poetic Suite

Bloch (34)

Souvenir: Gavotte; Berceuse; March.

8.20. Alice Vaughan and Leonard Gordon.

"Dear Love of Mine"

Goring Thomas (9)

8.25. Betty Gooden.

Bird Pictures in Music.

"Cuckoo"

Moszkowski

"Little Bird"

Brieg

"Water-Wagtail"

Cyril Scott (25)

8.40. Hector Gordon

in Cammy Impressions.

Orchestra.

8.50. Selection, "Round the Map"

Finch (34)

"Salut d'Amour"

Elyar (57)

9.10. Alice Vaughan.

"The Carnival"

Molloy (9)

"My Ain Folk"

Laura Lemon (9)

9.20. Betty Gooden.

Flower Pictures in Music.

"Asphodel"

Cyril Scott (25)

"Rosemary"

Gerold Williams (46)

"Wild Rose"

MacDowall (25)

"Bell Flowers"

Palmgren

9.35. Leonard Gordon.

"Sombre Woods"

Lully (9)

"Jean"

Darleigh (26)

"The Mistress of the Master"

Lyall Phillips (15)

9.45. Orchestra.

Selection, "The Glory of Bessie"

Erwin (34)

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Prof. LASCELLES ABERCROMBIE. S.B.

from Leeds Bradford. Local News.

10.30. Orchestra.

March, "In Bond Street" ("The Girl on

the Film")

Kolbe (15)

Alice Vaughan and Leonard Gordon.

"The Voyagers"

Sanderson (9)

10.40. Hector Gordon in

Further Cammy Impressions.

10.50. Orchestra.

Selection, "The Belle of New York"

Kerker (3)

11.0.—Close down.

6BM BOURNEMOUTH. 335 M.

3.45-5.0.—Talk to Women: "Travel with a

Camera: Venice," by Miss Penrice.

THE ROYAL BATH HOTEL DANCE

ORCHESTRA, relayed from King's Hall

Rooms; Musical Director: DAVID S.

LEFF, Maurice Grace (Baritone), Gladys

Holland (Soprano).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "Jethro Tall,"

by Mr. G. Guest, B.A., J.P.

6.30-8.35.—Music.

7.0-11.0.—Programme S.B. from London.

5WA CARDIFF. 351 M.

2.30-3.0.—Organ Recital, relayed from the

Capitol Cinema.

3.0-4.30.—The Station Orchestra: Conducted

by Warwick Braithwaite.

5.0-5.30.—"5WA'S" "FIVE O'CLOCKS."

5.30-6.15.—CHILDREN'S CORNER.

6.15-6.30.—Twins' Corner: "Artistic Transmissions."

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Dr. J. J. SIMPSON: "Life in the Water:

(1) The Peter Pan of Amphibians." S.B.

to all Stations.

7.25.—Music. S.B. from London.

7.40.—Mr. F. J. HARRIES: "Sir Richard

Steel's Welsh Bride." S.B. to Swansea.

Popular Music of the Moment.

JOHN COLLINSON (Tenor).

LILLIAN LEWIS (Mezzo-Soprano).

GEORGE RAWLING.

VERA McCOMB THOMAS (Solo Piano-

fist).

MARCIA BOURN and LENA COPPING

(Entertainers).

THE STATION ORCHESTRA.

8.0. Orchestra.

Selection, "No, No, Nanette"

Yousmans

8.10. John Collinson.

"The Robin"

Wingate

"Ship o' Dreams"

Loughborough

"When the House is Asleep"

Haigh (61)

9.30. Marcia Bourn and Lena Copping.

"The Girl in Red"

Tabourek (42)

"Follow the Swallow"

Henderson (29)

"Get Upon the Puff-Puff"

Rude

8.30. Orchestra.

Intermezzo, "In a Monastery Garden"

Ketelbey (40)

Waltz, "Come Back"

H. de Rovere (14)

8.45. Lillian Lewis.

"Love is Just a

Game"

Patricia { ...Guthrie

"Just Round the

Corner"

"The Parade of the Tin Soldiers"

Jewel (5)

"June Night"

(29)

8.55. Marcia Bourn and Lena Copping.

"All Alone"

Berlin (29)

"Matilda"

Lehmann (15)

"Cinderella"

Vincent (15)

9.5. Orchestra.

Selection, "Katja, the Dancer"

Gilbert (3)

9.20. Vera McComb Thomas.

Fantasia in F Minor

Chopin

John Collinson.

"The Land of Dreams"

Frank Ide (43)

"Jean"

Meade (6)

"There's a Collection"

James (61)

9.40. Marcia Bourn and Lena Copping.

"Sahara"

Nicholls (21)

"Just a Twilight Song"

Ayer (27)

"When You and I are Twenty-One"

Ayer (27)

9.50. Orchestra.

WIRELESS PROGRAMME—TUESDAY (April 28th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 201.

2LO LONDON. 365 M.

1.0-2.0.—Time Signal from Greenwich. Music played during Luncheon at the Holborn Hotel.

2.15-3.45.—Transmission to Schools. Elementary Music Miss Ethel Horne. *Wladimir Maestri* by Mrs. Horne.

4.0-5.0.—"Books to Read," by Ann Spurr. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion. "Hospitality Among the Slaves," by a Traveller.

6.0.—**CHILDREN'S CORNER.** "The Kangaroo Goes Shopping," by Ann Leeson Harris. "Progress Through the Ages—(6) Games," by W. J. Claxton.

6.30.—*Clara's Letters.*

6.40.—Music.

7.0.—**TIME SIGNAL FROM BIG BEN.** **WEATHER FORECAST** and **GENERAL NEWS BULLETIN** *S.B. to all Stations.*

JOHN STRACHEY, Literary Criticism *S.B. to all Stations.*

7.25.—Music *S.B. to all Stations.*

7.45.—**The Rev. A. E. SALMON.** The Promises of the Lady of Spring. *S.B. to all Stations.*

8.0.—All Stations Programme. For particulars see Centre Column.

10.0.—**TIME SIGNAL FROM GREENWICH.** **WEATHER FORECAST** and **GENERAL NEWS BULLETIN** *S.B. to all Stations.*

Prof. J. ARTHUR THOMSON, M.A., LL.D., "Clumpiness at School." *S.B. from Aberdeen. Local News.*

10.30.—All Stations Programme (Continued).

11.15.—**THE SAVOY ORPHEANS AND SAVOY HAVANA BAND,** relayed from the Savoy Hotel, London. *S.B. to all Stations.*

12.0.—Close down.

5MT BIRMINGHAM. 475 M.

3.30-4.30.—**Lowells Picture House Orchestra.** Frank Foxon (Baritone).

5.0-6.30.—**WOMEN'S CORNER.** Mrs. M. F. Liddell (of the Juvenile Department, Birmingham Education Committee). "Trades for Boys and Girls—No. 2, Sewing Trades."

5.30-6.30.—**CHILDREN'S CORNER.** Uncle Bonzo, Further Experiences in Africa and Elsewhere.

7.0-9.0.—Programme *S.B. from London.*

8.0.—**WEATHER FORECAST** and **GENERAL NEWS.**

S.B. from London.

Prof. J. ARTHUR THOMSON, M.A., LL.D., *S.B. from Aberdeen. Local News.*

10.30.—All Stations Programme.

11.15.—**THE SAVOY BANDS.** *S.B. from London.*

12.0.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Cookery Talk to Women, by Ada Featherstone. The Wireless Orchestra Conducted by Capt. W. A. Featherstone.

5.0-6.0.—**CHILDREN'S CORNER.**

6.0-6.30.—"Scholar's" Half Hour: "The Colour Prints of Japan," by Leslie Ward, *A.R.E.*

7.0-7.40.—Programme *S.B. from London.*

7.45.—Farmers' Talk: "My Experiences With Friesian Cattle," by Mr. J. FAWCETT.

8.0.—All Stations Programme.

10.0.—**WEATHER FORECAST** and **NEWS.**

S.B. from London.

Prof. J. ARTHUR THOMSON, M.A., LL.D., *S.B. from Aberdeen.*

Local News.

10.30.—All Stations Programme.

11.15.—**THE SAVOY BANDS.** *S.B. from London.*

12.0.—Close down.

ALL STATIONS PROGRAMME. Relayed from London, Birmingham, Manchester and Glasgow.

Provided by the
N.A.R.M.A.T.

(The National Association of Radio Manufacturers and Traders).

London 8.0-8.15.

MAVIS BENNETT (Soprano)
KIA and his ROYAL HAWAIIANS.

Manchester, 1.15-1.35.

RACHEL HUNT (Contralto).
ARTHUR CATERALL (Violin).

London, 8.35-8.50.

IRENE SCHARRER (Pianoforte Recital).

Glasgow, 8.50-9.10.

BEATRICE MIRANDA (Soprano) } Duet.
HEBEN FOSTER (Baritone) }

NAN R. SCOTT (Monologues).
J. C. DORSIE (Burlesque Songs).

London, 9.10-9.25.

GRACE IVELL and VIVIAN WORTH (Entertainers).

Birmingham, 9.25-9.40.

WILLIAM HENLEY (Violin).
SYDNEY STODDART (Baritone).

London, 9.40-10.0.

Instrumental Trio.

LLOYD SHAKESPEARE,

ERNEST RUTTERFORD,

GLADYS MILLAGE.

London, 10.30-11.15.

MAVIS BENNETT

ROY HENDERSON (Baritone).

IRENE SCHARRER

GRACE IVELL and VIVIAN WORTH.

KIA and his ROYAL HAWAIIANS.

SWA CARDIFF. 351 M.

3.0-3.30.—Transmission to Schools. Dr. Jas. J. Simpson, Keeper of Zoology in the National Museum of Wales. "The Life History of the Eel."

3.30-4.0.—The Station Trio.

4.0-4.45.—The Cardiff Orchestra relayed from the Capitol Cinema.

5.30.—"SWA S" "FIVE O'CLOCK."

5.30-6.15.—**CHILDREN'S CORNER.**

6.15-6.30.—"Teens' Corner" Boys' Tale.

7.0-7.40.—Programme *S.B. from London.*

7.45.—**The Rev. DAVID RICHARDS, M.A.,**

"Psychology for Everyman." *S.B. to Swansea.*

8.0.—All Stations Programme.

10.0.—**WEATHER FORECAST** and **NEWS.**

S.B. from London.

Prof. J. ARTHUR THOMSON, M.A., LL.D., *S.B. from Aberdeen.*

Local News.

10.30.—All Stations Programme.

11.15.—**THE SAVOY BANDS.** *S.B. from London.*

12.0.—Close down.

2ZY MANCHESTER. 375 M.

1.15-2.0.—Mid-day Concert relayed from the Loughborough Hall. Pianoforte Recital by Betty Boston.

3.30-4.0.—Broadcast for Schools. Mr. E. Sims Linditch, "Musical Appreciation."

4.0-5.15.—Dance Music relayed from the State Café. Talk to Women.

5.30-6.30.—**CHILDREN'S CORNER.**

7.0-7.40.—Programme *S.B. from London.*

7.40.—Local Radio Society Talk.

8.0.—All Stations Programme.

100 WEATHER FORECAST and **NEWS.**

S.B. from London.

Prof. J. ARTHUR THOMSON, M.A., LL.D., *S.B. from Aberdeen.*

Local News.

10.30.—All Stations Programme.

11.15.—**THE SAVOY BANDS.** *S.B. from London.*

12.0.—Close down.

5NO NEWCASTLE. 400 M.

11.30-12.30.—Stanley Styles (Baritone). Betty Guy (Soprano).

1.15-2.15.—Gertrude Habba (Soprano). The Station Septet. London Paper ("Continental Fashions in Food," by Elsie I. Sprad).

5.1-6.0.—**CHILDREN'S CORNER.**

6.40.—Programme *S.B. from London.*

7.45.—**The Rev. G. L. WILLIAMS,** Chaplain to the West Riding Area of T.O.C.H., on "T.O.C.H.—Its Origin and Aims."

8.0.—All Stations Programme.

10.0.—**WEATHER FORECAST** and **NEWS.**

S.B. from London.

Prof. J. ARTHUR THOMSON, M.A., LL.D., *S.B. from Aberdeen.*

Local News.

10.30.—All Stations Programme.

11.15.—**THE SAVOY BANDS.** *S.B. from London.*

12.0.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0.—Concert: The Wireless Orchestra. Hamish Craigie (Tenor). Femmine Topic.

5.15-6.0.—**CHILDREN'S CORNER:** "The Adventures of the Arkansaw Bear—(1) Heston's Moonlight Adventure."

6.30-7.0.—**WEATHER FORECAST** and **NEWS.**

S.B. from London.

Prof. J. ARTHUR THOMSON, M.A., LL.D., *S.B. from Aberdeen.*

Local News.

10.30.—All Stations Programme.

11.15.—**THE SAVOY BANDS.** *S.B. from London.*

12.0.—Close down.

5SC GLASGOW. 428 M.

3.30-4.30.—Freeman's Dance Orchestra, relayed from "The Plaza."

4.45-5.15.—**WOMEN'S HALF HOUR:** Alexander Richard (Bass). Mrs. Alcock. "Schemes for the Training of Domestic Servants."

5.30-6.0.—**CHILDREN'S CORNER.** *S.B. from London.*

6.40.—**WEATHER FORECAST** and **NEWS.**

S.B. from London.

Prof. J. ARTHUR THOMSON, M.A., LL.D., *S.B. from Aberdeen.*

Local News.

10.30.—All Stations Programme.

11.15.—**THE SAVOY BANDS.** *S.B. from London.*

12.0.—Close down.

740 Mr. ARTHUR STRACHAN (10.00-10.15) Shooting.

6.0.—All Stations Programme.

6.45.—**WEATHER FORECAST** and **NEWS.**

S.B. from London.

Prof. J. ARTHUR THOMSON, M.A., LL.D., *S.B. from Aberdeen.*

Local News.

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Local News.

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12.0.—Close down.

740 Mr. ARTHUR STRACHAN (10.00-10.15) Shooting.

6.0.—All Stations Programme.

6.45.—**WEATHER FORECAST** and **NEWS.**

S.B. from London.

Prof. J. ARTHUR THOMSON, M.A., LL.D., *S.B. from Aberdeen.*

Local News.

10.30.—All Stations Programme.

11.15.—**THE SAVOY BANDS.** *S.B. from London.*

12.0.—Close down.

740 Mr. ARTHUR STRACHAN (10.00-10.15) Shooting.

6.0.—All Stations Programme.

6.45.—**WEATHER FORECAST** and **NEWS.**

S.B. from London.

Prof. J. ARTHUR THOMSON, M.A., LL.D., *S.B. from Aberdeen.*

Local News.

10.30.—All Stations Programme.

11.15.—**THE SAVOY BANDS.** *S.B. from London.*

12.0.—Close down.

740 Mr. ARTHUR STRACHAN (10.00-10.15) Shooting.

6.0.—All Stations Programme.

6.45.—**WEATHER FORECAST** and **NEWS.**

S.B. from London.

Prof. J. ARTHUR THOMSON, M.A., LL.D., *S.B. from Aberdeen.*

Local News.

10.30.—All Stations Programme.

11.15.—**THE SAVOY BANDS.** *S.B. from London.*

12.0.—Close down.

740 Mr. ARTHUR STRACHAN (10.00-10.15) Shooting.

6.0.—All Stations Programme.

6.45.—**WEATHER FORECAST** and **NEWS.**

S.B. from London.

Prof. J. ARTHUR THOMSON, M.A., LL.D., *S.B. from Aberdeen.*

Local News.

10.30.—All Stations Programme.

11.15.—**THE SAVOY BANDS.** *S.B. from London.*

12.0.—Close down.

740 Mr. AR

WIRELESS PROGRAMME—WEDNESDAY (April 29th.)

The letters 'S.B.' printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- 8.45. Hector Laroche
Major Canby Impassions.
- 9.50. Lena Mason
Selected.
- 9.50. THE HARMONIO MUSICAL BOYS
Instrumental Music on a Pail of Nuts
Handbells; Sleigh Bells, Xylophone,
Tubaphone, Marimbalophone, Madoline,
Musical Chimes, Bagpipes, Auto Harp
and Omnibus.
- 10.0.—WEATHER FORECAST and NEWS
S.B. from London.
The Rt. Hon. ARTHUR HENDERSON
M.P. S.B. from London.
Royal Horticultural Society Talk. S.B.
from London.
Local News.
- 10.40. Programme S.B. from London
- 11.10. Close down.

2ZY MANCHESTER. 375 M.

- 3.30-4.0.—Broadcast for Schools Father Be-
nard Butler, S.J. Nature Talk. Mon.
1.00-1.15.—W.A. Barker
S.B. from London.
Talk to Women
- 3.30-4.0.—CHILDREN'S CORNER
S.B. from London
Principal G. GRANT ROBERTSON,
C.V.O., M.A. S.B. from Birmingham
Music. S.B. from London
- 4.0.—Prof. G. H. REIDLY, of Liverpool Uni-
versity, on "Architecture" (2)
THE HIDDEN HILDE BAND
Conductor, E. TOWNSEND
CARL FUCHS (Solo) "The"
FODEN WILLIAMS (Euphonium)
Band.
- 8.0. March "Colonel John Wad"
arr. F. Agnew
Overture, "The Bohemian Girl" arr. Carl Fuchs
Soprano in G Minor
Soloist, A. L. THOMAS.
Selection on Rossini's Works
Foden Williams
Selections from his Repertoire.
Musical Medley, "Musical Fragments"
Soloist, A. L. THOMAS.
Carl Fuchs
Orchestral Dance
Prelude and 3rd Gavotte
Humorous Two-step, "Mumming Men"
Shirley Douglas (15)
Selection "Symphony No. 1"
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
The Rt. Hon. ARTHUR HENDERSON,
M.P. S.B. from London.
Royal Horticultural Society Talk.
Local News.
- 10.35. DANCE BAND
Conductor, MERRION DUFFET
Relayed from the State Cat
- 11.0. Close down.

SNO NEWCASTLE. 400 M.

- 3.45-4.45. Orchestra, relayed from Fenwick's
Terrace Tea Room.
- 4.45. 15.—W. Alfred Crabtree (Mezzo-Soprano)
"Now I Treated for Brain Work," by
Eustace Miles M.A.
- 5.15. CHILDREN'S CORNER

- 6.0-6.20.—Scholarship Hall, etc. The Rev.
Arthur H. Redden. The Past in the
Present. One Play.
- 6.35. Farmers' Corner Prof. G. Grant Robertson,
C.V.O., M.A. S.B. from Birmingham
- 7.0. WEATHER FORECAST and NEWS
S.B. from London
- 7.25. Music. S.B. from London
- 7.40. In Three Persons (Relayed)
ALFRED M. WALL (S)
THE STATION SYMPHONY
Conductor, EDWARD CLARK
Orchestra
- 8.0. Overture in C in the Italian Style Schubert
Karl Reinhard
"Alexander's Feast"
Alfred M. Wall
Violon Concerto in A Major
Alfred M. Wall
"The Path of Duty"
Overture, "The Bohemian Girl"
W. A. Barker's Serenade "Faust"
Dowland (H)
from "The Rosenkavalier"
Arrival of the Queen and Duet
between Sophie and Octavian; Baron
Ochs's Favour to Waltz; Tenor Arioso
The Breakfast, The Trio Sophie, Oc-
tan and the Princess Fina Duet
- 9.30. THE "SNO" REFLECT BY COMPANY
Two Plays
Produced by GORDON LEA
'BETWEEN THE SOUP AND THE
SAVORY'
(Gertrude E. Jennings)
A Play in One Act.
Cast
Marie, the Cook NORAH DALLS
Ada, the Parrot-maid MARY KNYVER
Fanny, the Kitchen-maid SAL STURGEON
The Scene represents a kitchen
"LUCKY PETER"
A Play in One Act
Cast
Sir Aubrey Scott, Bart.
NORMAN FLININ
Peter Cruikshank ALAN THOMPSON
Mr. Pochin KENDREW MILSON
The action passes in the waiting room of a
Consulting Physician in Harley Street
Time: Present Day—A Winter Morning
- 10.0.—WEATHER FORECAST and NEWS
S.B. from London
The Rt. Hon. ARTHUR HENDERSON,
M.P. S.B. from London.
Royal Horticultural Society Talk.
Local News.
- 10.35. WALLACE CUNNINGHAM
(Entertainer)
Original Ventriloquial Sketch
'A Tremendous Patient'
- 11.0.—Close down

CHAPPELL
and
WEBER
pianos are in use at the
various stations of the
B.B.C.

2BD ABERDEEN. 495 M

- 11.0-12.0.—Morning Transmission. Glasgow to
Aberdeen
- 3.45.—Stoddman's Symphony Orchestra re-
layed from the Electric Theatre
- 4.45-4.50.—Feminine Topics
- 5.30-6.0.—CHILDREN'S CORNER: D
Dewar, B.Sc., "Riviera in Treland"
- 6.45.—Mrs. M. Donald. Stenographers'
Half Hour
- 6.50-7.0.—Stoddman's Symphony Orchestra, re-
layed from the Electric Theatre
- 7.0. WEATHER FORECAST and NEWS
S.B. from London.
Principal G. GRANT ROBERTSON,
C.V.O., M.A. S.B. from Birmingham
- 7.25.—Music. S.B. from London
- 7.40.—Louise Bar BEATON, Conductor of Tram
ways, Aberdeen, "The Aberdeen Tram
ways"
- 8.0-10.0.—Programme S.B. from Glasgow
- 10.0. WEATHER FORECAST and NEWS
S.B. from London
The Rt. Hon. ARTHUR HENDERSON
M.P. S.B. from London
Local News.
- 10.30-11.0.—Programme S.B. from Glasgow

55C GLASGOW. 420 M.

- 11.30-12.30.—Mid-day Transmission.
- 3.30-4.0.—Broadcast to Schools
- 4.0-4.40. Musical Moments by the Wireless
Quartet and Dorothy Crawford (Solo
Pianoforte)
- 4.45-5.15.—WOMEN'S HALF HOUR
- 5.15-6.0. CHILDREN'S CORNER S.B.
Lesson by Annie Lydson.
- 6.0-6.5.—Weather Forecast for Farmers
- 7.0.—WEATHER FORECAST and NEWS
S.B. from London.
Principal G. GRANT ROBERTSON,
C.V.O., M.A. S.B. from Birmingham
- 7.25. Music. S.B. from London.
- 7.40.—Commander E. G. J. L. HIGGINS
Experiences in Diving.
The Beethoven Symphonies, No. 1
S.B. to Aberdeen, Edinburgh and Dun.
THE STATION SYMPHONY
ORCHESTRA
Conducted by
HERBERT A. CARRUTHERS
HORACE STEVENS (Baritone)
Orchestra
"Academic Festival Overture"
Variations on a Theme of Haydn
- 8.30. Horace Stevens
Songs
- 9.4. Orchestra
"Symphony No. 1"
- 9.11. Horace Stevens
Selected Songs
- 10.0. "Praeludium"
10.0. WEATHER FORECAST and NEWS
S.B. from London
The Rt. Hon. ARTHUR HENDERSON
M.P. S.B. from London.
Local News
- 10.30. Orchestra
"Water Music"
(By Special Request)
Holford Gardiner (45)
- 11.0.—Close down

A number against a musical item indicates the number
of the publisher. A key list of publishers will be found on
page 13.

WIRELESS PROGRAMME—THURSDAY (April 30th.)

The letters S.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 201.

2LO 365 M

1.2 T. The Greenwagh. The Week's Concert of New Gramophones

3.1 T. The Greenwagh. The Week's Concert of New Gramophones

4.3 T. The Greenwagh. The Week's Concert of New Gramophones

5.4 T. The Greenwagh. The Week's Concert of New Gramophones

6.5 T. The Greenwagh. The Week's Concert of New Gramophones

7.6 T. The Greenwagh. The Week's Concert of New Gramophones

8.7 T. The Greenwagh. The Week's Concert of New Gramophones

9.8 T. The Greenwagh. The Week's Concert of New Gramophones

10.9 T. The Greenwagh. The Week's Concert of New Gramophones

11.10 T. The Greenwagh. The Week's Concert of New Gramophones

12.11 T. The Greenwagh. The Week's Concert of New Gramophones

13.12 T. The Greenwagh. The Week's Concert of New Gramophones

14.1 T. The Greenwagh. The Week's Concert of New Gramophones

15.2 T. The Greenwagh. The Week's Concert of New Gramophones

16.3 T. The Greenwagh. The Week's Concert of New Gramophones

17.4 T. The Greenwagh. The Week's Concert of New Gramophones

18.5 T. The Greenwagh. The Week's Concert of New Gramophones

19.6 T. The Greenwagh. The Week's Concert of New Gramophones

20.7 T. The Greenwagh. The Week's Concert of New Gramophones

21.8 T. The Greenwagh. The Week's Concert of New Gramophones

22.9 T. The Greenwagh. The Week's Concert of New Gramophones

23.10 T. The Greenwagh. The Week's Concert of New Gramophones

24.11 T. The Greenwagh. The Week's Concert of New Gramophones

25.12 T. The Greenwagh. The Week's Concert of New Gramophones

26.1 T. The Greenwagh. The Week's Concert of New Gramophones

27.2 T. The Greenwagh. The Week's Concert of New Gramophones

28.3 T. The Greenwagh. The Week's Concert of New Gramophones

29.4 T. The Greenwagh. The Week's Concert of New Gramophones

30.5 T. The Greenwagh. The Week's Concert of New Gramophones

31.6 T. The Greenwagh. The Week's Concert of New Gramophones

32.7 T. The Greenwagh. The Week's Concert of New Gramophones

33.8 T. The Greenwagh. The Week's Concert of New Gramophones

34.9 T. The Greenwagh. The Week's Concert of New Gramophones

35.10 T. The Greenwagh. The Week's Concert of New Gramophones

36.11 T. The Greenwagh. The Week's Concert of New Gramophones

37.12 T. The Greenwagh. The Week's Concert of New Gramophones

38.1 T. The Greenwagh. The Week's Concert of New Gramophones

39.2 T. The Greenwagh. The Week's Concert of New Gramophones

40.3 T. The Greenwagh. The Week's Concert of New Gramophones

W. RONALD MUNRO at the Piano. "Kentucky Dixie Way"

41.4 T. The Greenwagh. The Week's Concert of New Gramophones

42.5 T. The Greenwagh. The Week's Concert of New Gramophones

43.6 T. The Greenwagh. The Week's Concert of New Gramophones

44.7 T. The Greenwagh. The Week's Concert of New Gramophones

45.8 T. The Greenwagh. The Week's Concert of New Gramophones

46.9 T. The Greenwagh. The Week's Concert of New Gramophones

47.10 T. The Greenwagh. The Week's Concert of New Gramophones

48.11 T. The Greenwagh. The Week's Concert of New Gramophones

49.12 T. The Greenwagh. The Week's Concert of New Gramophones

50.1 T. The Greenwagh. The Week's Concert of New Gramophones

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85.12 T. The Greenwagh. The Week's Concert of New Gramophones

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95.10 T. The Greenwagh. The Week's Concert of New Gramophones

96.11 T. The Greenwagh. The Week's Concert of New Gramophones

97.12 T. The Greenwagh. The Week's Concert of New Gramophones

98.1 T. The Greenwagh. The Week's Concert of New Gramophones

99.2 T. The Greenwagh. The Week's Concert of New Gramophones

100.3 T. The Greenwagh. The Week's Concert of New Gramophones

101.4 T. The Greenwagh. The Week's Concert of New Gramophones

102.5 T. The Greenwagh. The Week's Concert of New Gramophones

103.6 T. The Greenwagh. The Week's Concert of New Gramophones

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107.10 T. The Greenwagh. The Week's Concert of New Gramophones

108.11 T. The Greenwagh. The Week's Concert of New Gramophones

109.12 T. The Greenwagh. The Week's Concert of New Gramophones

110.1 T. The Greenwagh. The Week's Concert of New Gramophones

111.2 T. The Greenwagh. The Week's Concert of New Gramophones

112.3 T. The Greenwagh. The Week's Concert of New Gramophones

113.4 T. The Greenwagh. The Week's Concert of New Gramophones

114.5 T. The Greenwagh. The Week's Concert of New Gramophones

115.6 T. The Greenwagh. The Week's Concert of New Gramophones

116.7 T. The Greenwagh. The Week's Concert of New Gramophones

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119.10 T. The Greenwagh. The Week's Concert of New Gramophones

120.11 T. The Greenwagh. The Week's Concert of New Gramophones

121.12 T. The Greenwagh. The Week's Concert of New Gramophones

122.1 T. The Greenwagh. The Week's Concert of New Gramophones

123.2 T. The Greenwagh. The Week's Concert of New Gramophones

5IT BIRMINGHAM. 475 M

3.30-4.30.—The Station Pianoforte Quartet

4.30-5.30.—WOMEN'S CORNER. Dorothea

5.30-6.30.—CHILDREN'S CORNER. Applby (Continued)

7.0-11.30.—Programme S.B. from London

6EM BOURNEMOUTH. 385 M

3.45-5.0.—Talk to Women. Letter Papers

by Annie Farnham Watson. The "6EM"

Programme S.B. from London

7.0-8.0.—Programme S.B. from London

8.0-9.0.—Programme S.B. from London

9.0-10.0.—Programme S.B. from London

10.0-11.30.—Programme S.B. from London

11.30.—Close down.

5WA CARDIFF. 351 M.

3.0-4.30. JOHN E. GREEN (Euter singer)

THE STATION ORCHESTRA

Conductor, WARWICK BRAITHWAITE

Orchestra

Dances of America and Slaves

Love Song. Lament. Irish Song

One Little One More" Hayer (14)

"A Children's Suite" Arnold (34)

"A North Country Interlude"

Selection, "Merris England" German (15)

5.0-5.30. "5WA'S" "FIVE O'CLOCK"

6.30-6.45. CHILDREN'S CORNER

6.45-6.55. Fox Corner. Recollections and

7.0-7.15. Mr. RICHARD TRENDLER, F.R.S.

Caricaturing" S.B. to Steam

8.0-8.15. Programme S.B. from Manchester

10.0-11.30.—Programme S.B. from London

2ZY MANCHESTER. 375 M.

4.30-5.30. Dance Music, relayed from the 8 at

5.30-6.30. CHILDREN'S CORNER

7.0-7.40.—Programme S.B. from London

7.40. Mr. W. S. BLETCHER, Examines

Spanish to the U.L.C.I., Spanish Talk

The Minnehaha Amateur Mincrels

Relayed to "5XX" and

S.B. to other stations

Musical Director, ARNOLD BENNETT.

Introducer, H. ALBISTON OF

At the Piano, J. WADSWORTH

Stage Manager, F. BOWYER.

The Troupe, Overture, "Minnehaha."

Harry Byth, Interlude

Tom Green, Song and Chorus, "Come,

KEY LIST OF MUSIC PUBLISHERS.

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6. M. Adams Music Co. Ltd., 10, Abchurch Lane, London, E.C. 4

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16. M. Adams Music Co. Ltd., 10, Abchurch Lane, London, E.C. 4

A number against a program item indicates the name

of its publisher. A key list of publishers will be found on

this page.

PETER BERNARD

WIRELESS PROGRAMME—FRIDAY (May 1st.)

The letters S.B. printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

The High-Power (Ochelmsford) Programme will be found on page 201.

2LO LONDON. 365 M.

10.20.—Time Signal from Greenwich. Music played during Luncheon at the Hotel May.

3.30.—Transmission to Schools: Travel Talk—outward to the 1st year.

4.05.0.—"The Excursions of Peloponia," by Constance Wentworth. "Laodice and the Moon." Organ Music, relayed from Shepherd's Bush Pavilion.

6.06.30.—CHILDREN'S CORNER. "Flora Feathers" from "My Book of Best Fairy Tales." "A Great Race in the World—The Hare and the Tortoise."

6.30.—Children's Letters.

6.40.—Music.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GEN. NEWS BULLETIN. S.B. to all.

PERRY SCHOLES, the B.B.C. Music Critic. S.B. to all Stations.

7.25.—Music. S.B. to all Stations except Belfast.

7.40.—Talk on "City Churches," under the auspices of the Royal Institute of British Architects. S.B. to other Stations.

Novelty Night.

S.B. to Belfast.

MARJORIE BOUTH AND DENNIS NOBLE (Duets).

PETE MANDELL (Solo Banjo).

NITZA CODOLIAN (Soprano).

E. W. HINCHLIFF (Solo Bassoon).

JAN STEWER (Dialect Recitals).

THE LONDON RHYME QUARTET.

ESSIE STANLEY, BENJAMIN ASHBY, ARTHUR FALKNER, FRANK TAYLOR.

Quartet.

8.0.—Life's a Paper.

Wainwright, arr. Strittman (34).

"In Solemn Strains" from "Percy Fletcher."

Jan Stewer.

Devon Dialect Sketch, "Jan's Explanation of Wainwright."

Pete Mandell.

"Take Your Pick" from "Mandell."

"Do You Forget" from "Batten and Kenyon."

Medley, "Old South" from "Percy."

8.45 (approx.)—An Hour in Spring.

MADEL CONSIDORDE.

WAINWRIGHT LLOYD.

CHARLES WREAR.

E. W. Hinch. ff.

"Romance" from "The Birth and Death of a Nation."

"A Sort of Person" from "Our Man in the Moon" (15).

"The Old Sun-Dial" from "Ernest Crampton" (17).

Quartet.

"Soldiers' Chorus" from "Faust" (11).

"Rosalinde" from "Schubert, arr. Rimmer."

"Slap Bang" from "Ashby."

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

Ministry of Health Talk: Sir GEORGE NEWMAN, K.C.B., M.D. Chief Medical Officer, Ministry of Health, "The Health of the School Child." S.B. to all.

10.30.—Mr. GIBSON YOUNG on "Set Drama."

10.35.—Marjorie Bouth and Dennis Noble.

"The Kissing Duet" from "The Geisha" (3).

"Trot Here and There" from "Veronique" (15).

E. W. Hinch. ff.

"Tarantella" from "Strittman."

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5TT BIRMINGHAM. 475 M.

3.30.4.30.—Lazels Picture House Orchestra. The Woodwind Quartet Trio. Noel Wigners (Violin), May Dallos (Piano).

Christie to Aratt (Trombone).

5.5.30.—WOMEN'S CORNER. Azeline.

Teaching. Homecoming in the.

Janet Macfarlane Soprano.

CHILDREN'S CORNER.

7.0.7.40.—Programme S.B. from London.

E. S. PHILLIPS FRAS. at Birmingham Natural History and Philosophical Society, "Numbering the Stars."

6.0.—Another "Special Request" Night.

THE STATION ORCHESTRA, 44.

ERTRUDE DAVIES (Soprano).

MAY MARTIN (Contralto).

JOHN MOORE (Tenor).

HAROLD CASEY (Baritone).

WALTER HEARD (Solo Piccolo).

JOHN E. GREEN (Entertainer).

The whole of the items in this Programme will be taken from "Requests" forwarded by our listeners.

10.0.—WEATHER FORECAST and NEWS S.B. from London.

SIR GEORGE NEWMAN. S.B. from London.

Local News.

10.30.—Request Programme (Continued).

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6.15. "THE MERRIE MEN OF SHERWOOD FOREST"

A Pastoral Operetta in 3 Acts.

By W. H. Birch (18).

Winfred Ascott.

Clayton James.

Harold Stroud.

Ernest Eady.

Chorus and Orchestra.

10.0.—WEATHER FORECAST and NEWS S.B. from London.

Sir GEORGE NEWMAN. S.B. from London.

Local News.

10.30.—Light English Opera.

Winfred Ascott.

Clayton James.

Harold Stroud.

Ernest Eady.

Chorus and Orchestra.

Vocal and Orchestral Scenes from TOM JONES.

and MERRIE MEN OF SHERWOOD FOREST.

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THE CHILDREN'S CORNER.

CONDUCTED BY THE
AUNTS AND UNCLES.

Lundy and the Islands of Wales.

HELLO, children!

This week we have another travel talk. It will give you some interesting facts about the romantic islands of Wales.

If you have ever travelled by road along the north coast of Devon or Cornwall, you will have seen an island rising abruptly, like a wall, from the sea. Perhaps you have heard the village folk say—

"When Lundy's plain it will be calm,

When Lundy's plain it will be dry.

For that queer wall of rock is Lundy Island, and whenever you can see it clearly, you may be sure that the rain clouds are not far off. If, however, it looms up high and ghost-like, you can safely arrange that picnic you have been planning!

Captured By Pirates.

Why has the island such a strange appearance? you ask. Because it is only three miles long and the cliffs are between four and five hundred feet high. That's why it looks so solid and lumpy; but when you reach the island, you will find it very beautiful and just haunted by the ghosts of smugglers and pirates. Every cave and cleft in the rocks would have a story to tell, if only they could speak. Only three hundred years ago, the island was captured by Turkish pirates, and a few years later it fell into the hands of Spaniards. Once, too, it belonged to that famous seaman, Sir Richard Grenville, the hero of *The Revenge*, and long, long ago, it was inhabited by prehistoric men, whose story no one knows. Only the mysterious round towers they have left behind bear witness to their existence.

There is only one safe landing place, where a little beach has been formed under the shelter of Rat Island, so called because of the number of black rats which have made their homes there. The rugged cliffs are inhabited by myriads of

birds, and so peaceful is the island, that they take no notice of anyone who may wander along the shore.

At the eastern end there stands a lighthouse to guide and welcome home-bound ships, and below it is a battery, whose warning guns are fired in bad or foggy weather. On the other end of the island you will find the ruins of the ancient chapel of St. Helen, and a little to the south lie the remains of Marisco Castle, a splendid medieval fortress, once held by the lawless family whose name it bears, until, in 1242, Sir William Marisco was hanged for plotting against the life of his King—Henry III.

The islands of Wales are all noted for their religious history, for the earliest Christian missionaries and saints were often driven to seek refuge from their heathen enemies, and where else should they go but to the then almost inaccessible islands round our coast?

Not far from the Cocks Sands of South Wales, where you often see women busily gathering the live shell-fish and smoking them in wicks on to the backs of their donkeys, lies little Caddy Island with its very old chapel. Ramsey Island, near St. David's Head, is said to have been the home of St. Justinian, and Bardsey, or the "Isle of the Swirling Current," is even more holy, for here twenty thousand monks and saints were buried!

Brave Monks.

Although this island is only four miles from the Welsh coast the waters that lie between are very dangerous because of the swift rushing current. However, the poor persecuted monks were brave enough to risk the crossing, but their cruel Saxon enemies weren't taking any chances! So Bardsey became a blessed sanctuary and for years was visited by devout pilgrims. To this day, along the roads of Carmarthenshire, you can see the remains of the monks' wells, and

there is still one farm that gives free food to all pilgrims and travellers.

The harbour is quite good, though it can only be reached when the tide and weather are favourable, and it is used mostly by the fisher-folk. There is a magnificent lighthouse, 140 feet in circumference, and there is the ruined tower of the ancient abbey of St. Mary. Hundreds of legends have been woven round the island and the peasants will tell you that the Magic Ring belonging to Merlin, the Magician, was once kept there in the House of Glam.

Anglesea is so easy to reach that one hardly looks at it as an island at all! But in olden days it was the Druids' stronghold. Here they performed their mystic rites, here the Romans came to wrest their power from them; here, on the uplands that overlook the sea, stand the stones that mark the resting places of these priests of ancient Britain.

A Name You Can't Pronounce.

The first village you arrive at in Anglesea is generally marked on the map as "Llanfairpwllgwyngyll," but that isn't even half its name. The full name has fifty-eight letters in it and it means "Church of St. Mary in a hollow of white hazel, near to a rapid whirlpool and to St. Tynio's Church, near to a red cave." For one penny you can get a village boy to pronounce the name for you, but I expect it would take some time for you to learn to do it yourself!

The whole island is full of historical interest and there are ruined castles and chapels to be seen, as well as lovely little bays and villages, country lanes, old Roman roads, and splendid cliffs to be explored. And for those of you who love trains and bridges, what could be better than to watch the Boat Express tearing across the island and over the bridge that leads to Holyhead!

THE TORTLE.

By LANGFORD REED.



The Professor stared in amazement.

because his forehead extended nearly to the back of his neck and he wore horn-rimmed spectacles and had so many letters after his name that when his friends wrote to him they had to use foolscap envelopes to get them all! He knew all about geology and tautology, and syntax and tin-tacks, and why eggs were bald and why cocoa-nuts wore whiskers; could speak Latin, Greek, French, English, and Lancashire, and had invented a number of things which were so clever that no one, except himself, understood them.

In fine weather he would stroll about his

beautiful garden, so deeply wrapped in thought that he never required an overcoat, and so unmindful of everything around him that he never noticed there were furies in the garden, not even when they mischievously flew about him.

Another inhabitant of the garden was Teresa, an amiable and sentimental tortoise who loved the Professor to distraction. But I doubt if he even knew of her existence.

His neglect distressed her gentle heart and, believing that "absence makes the heart grow fonder," she thought it would be a good idea to take a few weeks' holiday in the great world outside. She mentioned her desire to her friends, the ladies, and one of them, named Gouabont, said: "I believe I can help you. Not long ago I was spending a week-end at the seaside, hundreds of miles from here, with my friend, Theodore the Turtle, and he expressed a wish to spend a holiday inland. I suggest that the pair of you exchange houses, that will save the cost of living in apartments. If you like, with the aid of a little fairy magic, I will arrange for the change to take place at once."

So Teresa and the Turtle exchanged houses or rather shells. It was some time before the former became accustomed to the water. But after she had learnt to paddle, and then to swim, she thoroughly enjoyed herself, and was made very welcome by the resident turtles of the place.

Meanwhile, Theodore got on pretty well in the garden, although the food disagreed with him and he missed his daily bath. A turtle's head and limbs are different from those of a tortoise, so he looked very quaint in Teresa's

shell; but the Professor did not notice. Indeed, had he walked about on skis (if you can imagine a turtle doing such a thing!) it would have been all the same to him.

The best of holidays must end, and so the day came when Teresa and Theodore found themselves at home again. Teresa hoped the Professor had missed her, but it was doubtful whether he would ever have noticed her had it not been for an extraordinary incident. In order to test his latest invention, for extracting gold from the scales of goldfish, he had a dried-up old pond in the garden re-filled with water and stocked with goldfish. Next morning, when he came along to experiment, he had the shock of his life, for Teresa, having learnt to enjoy swimming, was having a most refreshing bath.

The Professor stared in amazement and rubbed his eyes to make sure he was awake. Then he exclaimed: "Blas my soul, I have discovered a new species of reptile! It isn't a tortoise, or it wouldn't be swimming about like a turtle, and it isn't a turtle, for it's got a tortoise's shell and legs. Perhaps it's the Mock Turtle that the soup is made from! Anyway, I shall call it a Tortle!"

And, forgetting all about his invention, he retired to his study and wrote a scientific paper about his discovery which made such a sensation that people came from all parts to see Teresa and himself.

Thus, Teresa got her wish by coming under his notice, and he accumulated some more letters after his name and was hailed as one of the greatest naturalists of the age.

So now you know that a Tortle is a creature that is half a tortoise and half a turtle!

WIRELESS PROGRAMME—SATURDAY (May 2nd.)

The letters G.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 201

2LO LONDON. 365 M.

4.0-5.30. Time Signal from Greenwich. Concert: "The 'ELO' Odeon. Gens Jones (Baritone), Irene Selwood (Entertainer). "London Post and Print" (S), by Dorothy Monro. "A 'arles Coat," by D. Barclay Ward.

6.0.—CHILDREN'S CORNER: "A N story—Why Bears Sleep. The W. star," from "More Nature Myths," by F. V. Farmer. Children's News.

7.0.—TIME SIGNAL FROM BIG BEN.

7.0.—WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN S.B. to all Stations.

Radio Association Bulletin. S.B. to all Stations.

7.25.—Music. S.B. to all Stations except Belfast.

7.30.—Mr. RAYMOND PARKS, "Gardening Hints for May." S.B. to all Stations.

8.0.—A Short Programme of Dance Music.

by THE SELMA FOUR.

S.B. to other Stations.

8.30.—FRANK TULLY with orchestra.

8.34.—The Selma Four.

9.0-11.0 (approx.) Speeches at the Royal Academy Banquet. Relay from the Royal Academy. S.B. to all Stations.

The following will speak during the banquet:

SIR FRANK DICKSEE, President.

H.R.H. THE DUKE OF YORK.

THE SECRETARIES OF STATE FOR THE NAVY, ARMY, AND AIR.

11.0 (approx.)—TIME SIGNAL FROM GREENWICH.

WAVE WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN.

S.B. to all Stations.

Local News.

11.15 (approx.)—THE SAVOY ORPHEANS, SAVOY HAVANA BAND, AND SELMA FOUR, relayed from the Savoy Hotel, London. S.B. to all Stations.

12.0.—Close down.

SIT BIRMINGHAM. 475 M.

3.30-4.30.—The Buffalo Orchestra (Direction: Shankman and Quill), relayed from the Palace de Danse.

5.0-6.0.—WOMEN'S CORNER. Entertainer: HANLEY, F.E.S., "For her Hints on Bed Room and Dressing."

6.30-8.30.—CHILDREN'S CORNER: Audio Play and another Sneaky Adventure.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

1.0.—Association Bulletin. S.B. from London.

7.25.—Music. S.B. from London.

7.30.—Major VERNON BROOK, M.I.A.E. "How is it Made?—(1) The Growth of a Lin."

8.0-9.0.—Community Singing. Relayed from the Central Hall, Birmingham.

10.0-11.0.—Soprano, GLADYS PALMER (Contralto), WALTER GLYNNE (Tenor), NORMAN ALLIN (Bass).

THE STATION REPERTORY CHORUS.

Conducted by JOSEPH LEWIS.

This Concert is relayed from the Central Hall, Birmingham, and broadcast from the High-Power Station "5XX."

A number of well-known chorus songs will be sung during the evening by the leading artists. The audience are invited to join in the choruses, assisted by the choir.

9.0-11.0.—Speeches at the Royal Academy Banquet. S.B. from London.

12.0.—WEATHER FORECAST and NEWS. S.B. from London.

11.15-12.0.—THE SAVOY BANDS. S.B. from London.

6BM BOURNEMOUTH. 385 M.

4.—Lodging Talk to Women by Gens Jones, Orchestra, relayed from the Theatre.

5.0.—CHILDREN'S CORNER: Stories by Uncle Roy, and Auntie Hester and Ethel. Music Talk by Uncle Frank.

6.—"So clear" Hull Hour: "Mystery Trail," by J. Scattergood, F.R.G.S.

7.—Music.

8.—12.0.—Programme S.B. from London.

5WA CARDIFF. 351 M.

2.0-3.30.—Organ Recital, relayed from the Park Hall Cinema.

3.30-4.30.—Garforth Mortimer and his Orchestra, relayed from the Park Hall Cinema.

5.0.—"SWA'S" "FIVE O'CLOCK." CHILDREN'S CORNER.

15-4.30.—Teena Corner: Talk for Teenage Girls. Conducted by Mr. L. J. WILLIAMS.

6.—WEATHER FORECAST and NEWS. S.B. from London.

Radio Association Bulletin. S.B. from London.

7.—Music. S.B. from London.

10.—Mr. W. H. DALTON F.Z.S., F.R.H.S., A.R.S.M. "The Protection of Corn."

8.0-12.0.—Programme S.B. from London.

22Y MANCHESTER. 375 M.

4.0-5.15.—Dance Music, relayed from the State Café. Lilian Thwaites (Soprano), Harry Puddley (Baritone). Talk to Women.

5.30.—CHILDREN'S CORNER: WEATHER FORECAST and NEWS. S.B. from London.

Radio Association Bulletin. S.B. from London.

7.25.—Music. S.B. from London.

7.40.—Mr. F. STACEY LINTOTT: Weekly Talk on Sport.

Dance Music and Humour.

THE DILCETTES DANCE BAND.

Conductor, WILLIAM TAYLOR.

JOHN E. GREEN (Entertainer).

8.0.—Selected.

9.20 (approx.)—John E. Green.

"If Life Were a Play."

Philosophy of Work.

"A North Country Interlude."

9.40 (approx.)—Band.

9.0-11.0.—Speeches at the Royal Academy Banquet. S.B. from London.

1.0.—WEATHER FORECAST and NEWS. S.B. from London.

Local News.

11.15-12.0.—THE SAVOY BANDS. S.B. from London.

SNO NEWCASTLE. 400 M.

3.45.—The Davies Trio. London Paper ("Careers for Women: The Medical Profession," by a Woman Doctor).

Alfred Smith (Oboe).

5.56.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Radio Association Bulletin. S.B. from London.

7.25.—Music. S.B. from London.

7.40.—Mr. Raymond Parks. S.B. from London.

8.0-12.0.—Programme S.B. from London.

2BD ABERDEEN. 495 M.

3.30.—THE WIRELESS ORCHESTRA.

Selection "The Rebel Mares." Ph.

Two Novelty Songs. "The Love Song."

Screenplay Music. "Love Lullaby."

3.50.—MR. HURK G. LONIE (Tenor).

"The Flower of Dun."

"As Fond Kiss" (Song). "The Love Song" (Song).

4.0.—Orchestra.

Selection "The Pearl Fishers." Rec.

"Romanticism" (Song). "The Love Song" (Song).

Royal d'Amour; Schubert, Valse Dramatique.

4.20.—Arthur G. Loni.

"Mary Morrison" (Song). "The Love Song" (Song).

"Annie Laurie" (Song). "The Love Song" (Song).

4.30.—Orchestra.

"Clair de Lune" (Song). "The Love Song" (Song).

Concert Value. "The Love Song" (Song).

"March of the Little Soldiers" (Song).

4.45-5.0.—Feminine Trio.

4.30.—CHILDREN'S CORNER: Songs by the

Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 1: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 2: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 3: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 4: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 5: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 6: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 7: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 8: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 9: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 10: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 11: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 12: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 13: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 14: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 15: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 16: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 17: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 18: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 19: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 20: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 21: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 22: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 23: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 24: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 25: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 26: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 27: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 28: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 29: "Advice Corner under the auspices of the North of Scotland Agricultural College." Con.

11.0-12.0.—THE WIRELESS ORCHESTRA.

Selection "The Love Song" (Song).

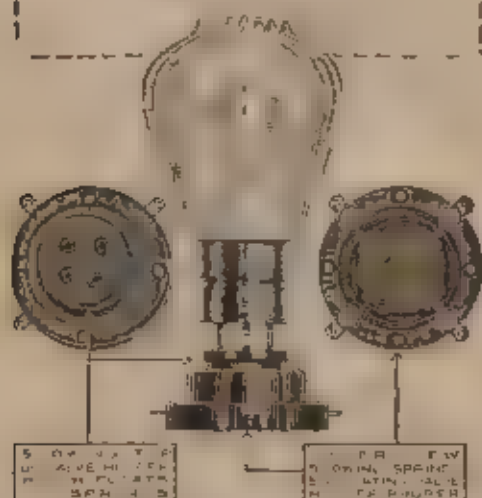
4.30.—Mr. William Brown, B.Sc., M.R.C.V.S.

"Veterinary Topics." Part 30: "Advice Corner under the auspices of



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WIRELESS PROGRAMME—BELFAST (April 26th, to May 2nd.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the studios in London.

2BE 435 M SUNDAY.

10.0.0.—POPULAR ORCHESTRAL PROGRAMME. *S.B. from Glasgow*
6.0.0.0.—CHILDREN'S CORNER. *S.B. from Newcastle*

0. THE STATION CHURCH
Hymn, "To Our Redeemer's Glorious Name"
Verhem, Remembrance Hymn, Lord Power (4th)
The Rev. D. B. HENDERSON of Green
Victoria Street Baptist Church, Belfast
Address
Hymn, "Why Should I Fear the Darkest Hour?"

9.30-10.30.—Programme *S.B. from London*

MONDAY.

10.0.0.—The "2BE" Quartet
6.0.0.0.—CHILDREN'S CORNER.
0.—WEATHER FORECAST and NEWS
S.B. from London
Dr. J. J. SIMPSON *S.B. from Cardiff*

Opera—Poetry—Drama.
THE STATION ORCHESTRA
I. M. KENT (Tenor)
THE BELFAST RADIO PLAYERS

30.—Orchestra
Overture to "Faust"
Suite, "Carmen"
R. M. Kent, with Orchestra
Aria, "The Flower Song" ("Carmen")
D. ref. 144

Orchestra
Intermezzo ("Cavalleria Rusticana")
Bacchante ("The Tales of Hoffman")
Offenbach (34)

R. M. Kent
"Longinus Narration" Wagner
"There is a Flower in the Blood"
"Marsians" Wallers

Orchestra
"Pan des Fleurs" ("Nails") Delibes (38)
The Radio Players
Present
NINE O'CLOCK
(Cyril L. Aspinall)
Cont.

Sir John Richmond (A Famous Explorer)
TYRONE POWER
Grieg (His Friend) ARTHUR MALCOLM
Paderes (A Hermit) ... J. R. MAJELLAN
Scene—A Room in Sir John Richmond's
Town House. Time—The Present
Produced by ARTHUR MALCOLM

6.0.—Mr. FOREST REID on "Lyric Poetry"
R. M. Kent.

"On With the Hooley" Pagliacci (3)
Leonardella (3)

"O Vision Entrancing"
Goring Thomas (9)

Orchestra
Saint Music ("Faust") Gounod (15)
Overture, "Mignon" Thomas (34)

10.—WEATHER FORECAST and NEWS
S.B. from London

Dr. R. W. LIVINGSTONE, Vice-Chancellor of Queen's University, "Some Views of Life in the Ancient World"
Presented by Local News.

10.30.—Orchestra
Selection, "Manon Lescaut" Puccini (34)

10.40.—Close down

TUESDAY.

1.20-12.30.—The Station Orchestra. May Re-1
(Soprano).

5.30-6.0.—CHILDREN'S CORNER

6.4-6.55.—Mr. FAELER BRICK CURRAGE
The Story of Our Life Boat

7.0-8.0.—Programme *S.B. from London*

8.0.—NARMAAT Concert. For
Tuesday's Programme Page

10.0.—WEATHER FORECAST and NEWS
S.B. from London

10.10.—Prof. J. ARTHUR THOMSON, M.A.,
LL.D. *S.B. from Aberdeen Local News*

1.—NARMAAT Concert (cont.)

1.—SAVOY BANDS. *S.B. from*
1.—

12.—Close down

WEDNESDAY.

10.0.0.—The "2BE" Quartet

9.0.0.—CHILDREN'S CORNER

6.40.—Farmers' Talk by the Ministry of Agriculture (N. Ireland)

7.—WEATHER FORECAST and NEWS
S.B. from London

Principal G. GRANT ROBERTSON
C. J. M.A. *S.B. from Birmingham*

Symphony Concert.

HERBERT HEYNER (Harmonium)
ERNEST A. A. STONLEY (Violon)
MINA HARPER (Violon)
THE STATION ORCHESTRA
Conducted by HAROLD LOWE

30.—Orchestra
Knappe Dance, "The Bamboula"
Overture, "The Merry Wives of Windsor"
Selected Songs

Hungarian Rhapsody, No. 2 in D Minor
and G. Liszt
Herbert Heyner
Selected Songs

Entr'actes
Minuet in G, Op. 14
Humoresque in G ... Debussy (31)
Herbert Heyner
Selected Songs

"Wealth Rhapsody" Gounod (48)
Ernest A. A. Stonley and Mina Harper
Concerto in D Minor for Two Violins and
Cello

Orchestra
Prelude and Love Death (Tristan and
Isolde) Wagner (34)
Entr'acte and Valse ("Coppelia") Delibes
"Dance Cosquise" ("Mazepa")

10.0.—WEATHER FORECAST and NEWS
S.B. from London

The Rt. Hon. ARTHUR HENDERSON
M.P. *S.B. from London*
Local News.

Orchestra
10.30.—Suite, "Ruslic Revels" Fletcher (15)

10.40-11.10.—Programme *S.B. from London*

THURSDAY.

10.0.0.—The "2BE" Quartet

10.0.0.—CHILDREN'S CORNER

7.0.—WEATHER FORECAST and NEWS
S.B. from London

Market Prices for Farmers and Forestry by
Minister of the Ministry of Agriculture
S.B. from London

Orchestra
10.30.—Suite, "Ruslic Revels" Fletcher (15)

10.40-11.10.—Programme *S.B. from London*

FRIDAY.

10.0.0.—The "2BE" Quartet

10.0.0.—CHILDREN'S CORNER

7.0.—WEATHER FORECAST and NEWS
S.B. from London

Light Music. *S.B. from London*

7.40.—Col. D. A. TYRRELL *S.B. from Dundee*

8.0-11.0.—Programme *S.B. from London*

SATURDAY.

10.0.0.—The "2BE" Quartet

10.0.0.—CHILDREN'S CORNER

7.0-12.0.—Programme *S.B. from London*

The Radio Players
Present

AN HOUR IN A MID-VICTORIAN
DRAWING ROOM

Originated and Produced
by TYRONE POWER

Characters
Mrs. Podbury Thynne
CHARLOTTE J. BLAIR

Alberta (Her Daughter) ALBERTA
Clara Twigg KATHLEEN PORTER

Col. Tupper Tozer ARTHUR MALCOLM
Frederick Hinkinsap G. COFFEY MAY

Adrian Panton T. O. CORRIE

Orchestra
Songs Without Words Blake (10)

Orchestra
The Radio Players

Present
"TEN MINUTES OF PROGRESS"

Originated and Produced
by TYRONE POWER

Dr. Fortis Topp-Glasgow
CHARLOTTE J. BLAIR

Henry Topp-Glasgow (Her Husband)
T. O. CORRIE

Mrs. Margaret Black LAVA KER
Robert Hoyt ARTHUR MALCOLM

Eschewer Hoyt G. COFFEY MAY
Gladstone B. Vandenbrouck (A Sculptress)
KATHLEEN PORTER

Orchestra
The "Time" Stravinsky (10)

Lava Ker
Three Pastoral Songs Qu. (25)

Orchestra
Hymns and Hymns (String,
Symphony and Harp) Bartok (10)

State for Small Orchestra Stravinsky (10)

March, Polka, Valse, Gai
11.0.—WEATHER FORECAST and NEWS
S.B. from London

Capt. P. F. ECKERSLEY *S.B. from*
London

Local News.

10.30.—THE SAVOY BANDS. *S.B. from*
London

11.30.—Close down.

FRIDAY.

11.30-12.30.—The "2BE" Quartet

10.0-3.30.—The "2BE" Quartet

THE STATION ORCHESTRA
DAVID WILSON (Baritone)

Orchestra
March, "Vito" Hops (31)

Overture, "A May Day" Ford (34)

Symphony No. 7 (Salomon) Hops (34)

David Wilson

Chor. Wood
"The Lullaby" Sidney Homer

Eric Coates
Orchestra

Suite, "Enfance" Inghel (34)

Aubade, Danse des Enfants (Lacotte)

March des Galants (Polka), Danse des
Gais (Valse)

Three Country Sketches Hops (34)

Pastorale, Entr'acte, The Little Village
Dance

Pav. "Let It Rain" Kendis and Dyson

10.30-6.0.—CHILDREN'S CORNER

7.0.—WEATHER FORECAST and NEWS
S.B. from London

Light Music. *S.B. from London*

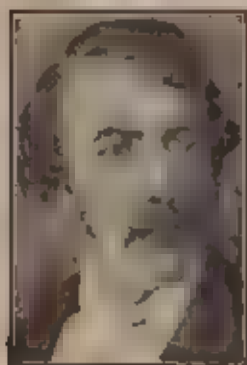
7.40.—Col. D. A. TYRRELL *S.B. from Dundee*

8.0-11.0.—Programme *S.B. from London*

A number against a musical note indicates the name
of the publisher. A key list of publishers will be found on
page 10.

The Maker of Modern Africa.

Livingstone's Pioneer Work. By Cyril Midgeley, B.Sc., F.R.G.S.*



DAVID LIVINGSTONE

THE great pioneer work of such men as Dr. Livingstone and Dr. Moffat first opened up the great trade routes of the world. The sea became a highway and in the next two centuries the sea was the reign of all the continents. The lands were readily opened up and pioneers made their way along the rivers into the interior, as, for example, along the Mississippi and the St. Lawrence in North America. In Africa, however, the case was different—Africa long remained the Dark Continent, known to Europeans only in isolated patches and with white settlements only along the coast.

Two names stand out in the history of the exploration of the interior of Africa—Mungo Park, who died while exploring the course of the Niger River, in 1806, and David Livingstone, who died in 1873, also in the Heart of Africa.

From Mill to Medicine.

Dr. Livingstone, as a boy, had one big ambition—to go to China as a missionary, for at first he had no thought of going to Africa. The land which did eventually claim his life's work.

His people were poor, and Livingstone, as a boy, had a very hard time of it. He only won through by virtue of much economy, much hard work and hardship, and by his determination to get away from the mill and follow out his life as he had planned it. He went to Glasgow where, keeping himself by working in a mill, he eventually qualified as a doctor and was ready for China.

Just as he was on the point of going there a war broke out and, rather than wait, Livingstone decided to change the sphere of his labour, and go out with Dr. Moffat to work among the natives on the edge of the Kalahari Desert. This was in 1841, and for thirty-two years from this date, Dr. Livingstone laboured and toiled for the good of the natives of Africa.

Among the Bushmen.

Livingstone's first experiences of African life were with the bushmen tribes living on the edge of the Kalahari. At this time, a great drought had inflicted hardship on all the lands around the Kalahari. Livingstone taught the natives how to make the best of the water in local streams, and showed them how to irrigate their land. For a long time, he tried to struggle on and to improve the conditions of these people, but he had two big enemies, the Boere, who did not approve of his missionary work among the natives, and the native medicine men who were naturally much opposed to the new doctrines Livingstone tried to teach.

Later, Livingstone crossed northwards over the great Kalahari Desert and reached the Zambesi and the land now known as Rhodesia—the first white man to visit this part of the world.

Crossing the desert Livingstone made his first great geographical discovery—Lake Ngami. Two attempts to reach the Zambesi from Lake Ngami failed, because the chiefs refused to allow Livingstone to pass. In the end, he had

to make a long detour to reach the land he desired. This detour led over the bed of an old dried-up inland sea. Everybody suffered from thirst, but in spite of the lack of water and the danger of sleeping sickness, Livingstone eventually reached the famous Makonjo tribe of warriors who, under their chief, Sebitane, had captured the country on the south bank of the River Zambesi. The country was exceptionally rich and fertile, but the Makonjo were warriors and, as such, despised farming. They levied tribute on the conquered tribes of farmers and lived on the food produced by their slaves.

Seared by a Magic Lantern.

Moving along the Zambesi, Livingstone at first received great kindness from the chiefs through whose lands he passed. The great white doctor was a man whose personality gripped even the chiefs of the Zambesi, and his medical skill was a way by which again and again he was able to turn circumstances in his favour.

At the Court of the great chief Shinte, Livingstone showed some simple Bible pictures by means of the old-fashioned magic lantern. These were very popular, except such pictures as Abraham and the proposed sacrifice of Isaac. An old-fashioned magic lantern show would be a very tame affair nowadays, but the sight of the raised knife on the screen was too much for the nerves of these black warriors.

Opposed by Slave-Traders.

As Livingstone approached the coast, his troubles increased for he was now passing through the more usual routes of the slave-traders, who had always bribed the native chiefs through whose land they passed. Expecting bribes and not receiving them, the natives did their best to oppose the advance of Livingstone, and the last stages of the journey were difficult and trying.

At last they reached the coast and the outpost of civilization, where at Loanda, Livingstone was well received and helped by the Portuguese officials. The sea was a source of great wonder to the natives who had travelled with Livingstone. Remember that they were from the very heart of Africa—men to whom the sea was but a legend. Here is the account of how they first saw the sea.

"We marched along," they said, "with our father, believing that what the ancients had a ways told us was true, that the world has no end. But all at once the world said to us, 'I am finished. There is no more of me.' Our father" was the way in which the natives spoke of Livingstone.

Many Discoveries.

One of Livingstone's ideas in making his journey down the Zambesi to the coast was to open up a trade route which might break through the monopoly of the slave-dealers, so that, after his visit to the coast, he returned more to the aid of the Makonjo.

Here he heard much of a certain region along the Zambesi and, exploring this, he discovered the Victoria Falls.

Of his later discoveries in Africa we cannot say much. He discovered Lake Nyasa and re-visited the Victoria Falls. After a visit to England, in 1860, he again returned to Africa and wandered for five years in the neighbourhood of Lake Tanganyika. Rumours reached the coast that he was dead and, in 1871 the relief expedition under Stanley found him ill at Ujiji.

After Stanley's return, Livingstone pushed on into the heart of Africa, searching for the source of the Congo, but on the morning of May 1st, 1873, his native servant found him dead in his tent.

A Pugnacious Poet.

By Francis Gribble.

FEW poets know which of their works are destined to immortality and which to oblivion, but Thomas Moore was one of the few. Again and again he predicted that his "Irish Melodies" would be remembered when all his other poems had been forgotten, and he was right. "Lalla Rookh" is read nowadays only by professors of literature, who do not read it for their pleasure; but we all know "The Harp that Once," and "Rich and Rare Were the Gems She Wore," and "Love's Young Dream," and "Go Where Glory Waits Thee," and many of the other songs. And we sometimes quote Moore without knowing who it is that we are quoting, as in the case of the famous lines:

Though Wisdom oft has sought me
I scorned the lure she brought me.
My only books
Were women's looks,
And folly's all they've taught me.

A Drawing-Room Entertainer.

This gift of song was Moore's "Open Sesame" to the highest social circles. By its help—together with that of a quick wit and a consummate manner—he easily triumphed over all his social disadvantages. His father was a grocer of the days before multiple shops. His mother's family was in the bacon trade. But he himself had hardly settled in London as a young man of one-and-twenty when he became the intimate friend of Lord Murray, afterwards Viceroy of India, with a standing invitation to stay at Downing Hall whenever he liked.

He shone as a drawing-room entertainer, in an age in which that art had not yet become a profession. He sang his own songs, playing his own accompaniments, and he was as successful in his genre as Corney Grain and Mr. Stendek Bennett in theirs.

He specially excelled in pathos, and pathos was, at that date, fashionable. His songs unveiled the fount of tears, and his listeners wallowed in the voluptuous luxury of woe. Excellent as they were, they owed much to his rendering of them, and it was his personal success which sent them through custom after custom.

Stepping a Duel.

Everybody liked him. Though he would be charitable, he had not a real enemy in the world. Two men whom he had chided as "too mortal combat in that duelling age"—Byron, and Jeffrey of the *Edinburgh Review*—became his most intimate friends. In the case of his hostile encounter with Jeffrey, it is related that the two prize pals were "conversing affably" while their seconds were loading the pistols, and were delighted when the "myrmidons of Bow Street," as the police were then styled, emerged from a clump of trees and separated them. Soon afterwards, at any rate, Jeffrey was asking Moore to join the band of contributors to his periodical, and his social acceptability was so great that Lord Lansdowne was willing to pay his debts and Lord John Russell undertook the task of writing his biography.

Happy Home Life.

His domestic life was also happy. He married an actress, but she had to leave to live in the limelight, either on the stage or in Society. All her interests were centred in her country cottage and her babies; but she did not expect her husband to spend all his time at home. She quite understood that his literary success depended in some measure on his social position, and she was content to be left in the country while he spent the season in town as a bachelor. Nor is there any reason to suppose that he ever abused the privilege or gave her cause for jealousy.

* In a talk from Birmingham.

From Hallé to Harty.

The Story of the Hallé Orchestra. By J. A. Forsyth.

IN the year 1857 there was held in Manchester the Art Treasures Exhibition, and Mr. Charles Hallé was invited by the Committee to provide the music. From these small beginnings was formed the famous Hallé Orchestra, destined to play such a vital part in the musical life of this country, and especially in the musical life of the North of England.

So great was the success of the Art Treasures and that, greatly daring, Mr. Hallé was encouraged to start the remarkable series of concerts, in the Free Trade Hall, Manchester, on January 30th, 1858, that from that day to this have gone on each winter without interruption, and still bear their founder's name.

Half a Crown Profit!

The old story of that first season is, perhaps, worthy of repetition. How the clear profit amounted to half a crown, and how Hallé's business manager duly presented him with ten new threepenny-bits, one for himself, one for his wife, and one for each of his eight children. Once firmly established, however, the fame of the Orchestra grew by leaps and bounds and, before long, concerts were given not only in Manchester, but all over the North of England and Scotland, with occasional fugitive visits to London and even across the water to Ireland.

Hallé was not only a great conductor and a born leader of men, but one of the foremost pianists of his day, and he appeared in this capacity at his Manchester concerts alone on 300 occasions. Before taking up his permanent residence in Manchester, Hallé lived in Paris, and was the intimate friend and whole-hearted admirer of Berlioz, and to him is due the credit of introducing this brilliantly-gifted composer's works to English audiences. It is a coincidence that Hamilton Harty, who, thirty years after Hallé's death became his successor in Manchester, should also be not only a Berlioz enthusiast, but generally recognized as the finest exponent of his compositions.

Famous Conductors.

The Hallé Orchestra, ever since its inception, has always been distinguished by two outstanding features, the personnel of the band and the programme of the concerts. The former has been made up, in the main, by virtuosi of their particular instruments, among its leaders having been Ludwig Straus, Wilfrid Hallé, Dr. Brdsky, and Arthur Catterall, to mention only a few well-known names.

Sir Charles Hallé died suddenly in October, 1895, five days before the first concert of the season, and an interregnum season of student conductors was hurriedly arranged, the first of whom was Sir Arthur Sullivan, an old and

intimate friend of the Hallé family. Twelve months later, Sir Frederic Cowen was appointed to the command, and under his rule the Orchestra pursued the even tenor of its way. And then, in 1899, began the second great epoch of the Hallé Orchestra, when Dr. Hans Richter settled in Manchester and became its conductor.

The thirteen years of Richter's régime were of incalculable benefit to the Orchestra and to music generally, for during his stay in England orchestral playing and orchestral conducting made extraordinary strides, both artistically and in the favour of the public. In addition to his world-wide celebrity, Richter had the genius for getting all that was best out of his players and he so enhanced the reputation of the Orchestra that it too became of almost world-wide importance. If proof of this statement were necessary, it is forthcoming in the fact that when Richter resigned, the late Arthur Nikisch, Richard Strauss, and Weingartner were all willing to take his place had their Continental engagements permitted.

Encouraging Elgar.

And these thirteen years of invaluable service were rendered especially notable for the introduction and exploitation of a large number of works by British composers. Particularly in this true of Elgar, and he would be the first to acknowledge the help, and encouragement he received from his well-beloved "King of Halls." Indeed, Elgar's first symphony was given its first performance by Richter and the Hallé Orchestra in Manchester.

In the spring of 1912, Dr. Richter, full of years and well-deserved popularity, retired, and I personally know they were years of great happiness and satisfaction for him, and wonderful interest and in common to the Orchestra.

His place was taken by Michael Balling, the well-known Bayreuth conductor and, although, owing to the outbreak of war in 1914, his stay was short, he made his mark in Manchester, and left the Orchestra at least as well equipped as when he took charge. To follow his foot on the heels of a Colonel like Richter was not a simple proposition, but Balling's work promised well until fate put an end to

this genial and good conductor's many activities in England.

The autumn of 1914 was a troublesome time in the history of the Hallé Orchestra, for, like many other institutions, it was shaken to its foundations, and some of the guarantors would have broken it up then and there. But the moment brought forth the man, and when Thomas Beecham offered his services, the orchestra was saved.

Exciting Years.

Musicians in England owe this great-hearted musician a debt of gratitude that has never been properly recognized, and it is incontrovertible that when he, in his imperious fashion, took up the Hallé conductorship, there was an example of cool level-headedness set to other musical organizations that did much to restore the general consciousness of outlook.

For six years, aided by his able lieutenants, Albert Coates, Eugene Goossens, and Hamilton Harty, he conducted the Hallé Orchestra here, there, and everywhere, and very brilliant, not to say exciting, years they were.

The third great epoch had its dawn in the autumn of 1920, with the appointment of Hamilton Harty as the permanent Hallé conductor. But what a perturbation factor, as opposed to a series of guest conductors, means to an orchestra was illustrated last October and November, when he and the Hallé Orchestra astonished and delighted London by the beauty of their tone and ensemble at their three concerts at the Queen's Hall.

Celtic Imagination.

Harty is still a young man. He has the Celtic gift of imagination, a fervent enthusiasm that is magnetic alike to orchestra and audience, and a firm, but pliant, hand with the "stick."

He has immensely increased the artistic reputation of the Orchestra, and, incidentally, his own during the last year or two and, like his predecessor Sir Charles Hallé, he takes an active part in the musical life of Manchester.

It is of interest to know that Mr. Harty is to receive the degree of Doctor of Music, *honoris causa*, from the University of Dublin next June.

It is a coincidence that a similar honour was conferred on Dr. Richter many years ago, and among the audience on that occasion was Hamilton Harty, then a mere youth.



MR. HAMILTON HARTY

BROADCASTING IN IRELAND.

DURING the past twelve months thousands of people in the Irish Free State have listened nightly to the programmes given by the B.B.C., but have not in any way contributed towards the expenses of providing them.

Irish listeners have to pay a tax of £1 per annum for being allowed to use a receiving set, but the B.B.C. do not receive a portion of this sum, as in the case of Great Britain and Northern Ireland. There has been for a long time a feeling amongst listeners in the Free State that it is hardly fair to make use of the facilities provided by the B.B.C. without contributing to the cost.

With the object of showing some appreciation of the work of the B.B.C., it has been suggested that listeners from the Irish Free State should

provide, at their own expense, one complete night's entertainment from the High-Power Station. The night to be an "Irish Night," with artists from Ireland. The cost of this would not be very heavy and at the outside would not exceed £100, a sum that can easily be raised by Free State radio enthusiasts. A committee is being formed and artists secured, so that, in the event of the project being supported, an early date can be arranged for the programme.

Any listeners in the Irish Free State who wish to contribute towards this should communicate with Mr. S. T. Robinson, 33 and 34, South King Street, Dublin, stating the amount they are willing to subscribe to this entertainment. In the event of the total amount promised being in excess of requirements, only the *pro rata* amount will be asked for from those promised.

THREE wireless sets have been installed at Marylebone Workhouse Infirmary.

RECENTLY the "R.F.C." the farmers' broadcasting service in Sydney, Australia, transmitted a complete sitting of the State Legislative Assembly.

The experiment was very successful and proves that Parliamentary sittings can be broadcast with good effect.

THE Chesterton (Cambs) Board of Guardians has decided to install wireless apparatus, at a cost of £70, at the workhouse for the entertainment of the inmates. It is proposed to have three loud speakers, one in the men's ward, one in the women's ward and one in the day-room.



Where Expert & Amateur agree

GENERAL PURPOSE VALVES

Type R. 11/- each

Filament voltage 4 volts
 Filament current 0.7 amp
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*Type B 4. 30/- each

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*Type B 6. 30/- each

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 Max. plate voltage 120 volts

*Type B 7. 32/- each

Filament voltage 6 volts
 Filament current 0.06 amp
 Max. plate voltage 120 volts

*For use with dry cells



The test reports of experts in the technical journals, and the verbal and epistolary comments of amateurs all over the country, alike testify to the marked superiority of B.T.H. Valves. The three B.T.H. "general purpose" valves give better results in any position in the circuit than many valves designed and recommended for a single function only; while the three "power" valves are unequalled for L.F. amplification.

USE B.T.H. VALVES AND GET
 "EXPERT" RESULTS.

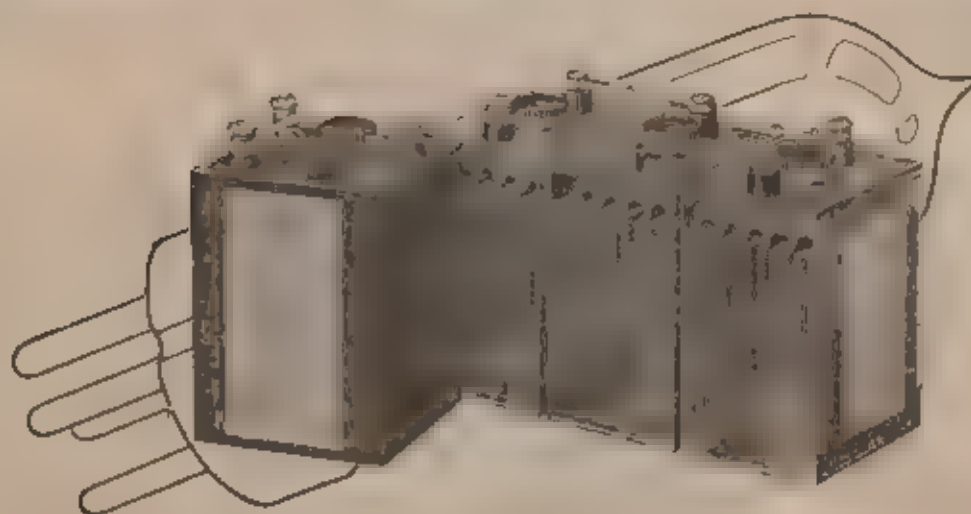
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B.T.H. RADIO VALVES

Made in Rugby, England.

Note new reduced prices of all types.

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Getting the best from your valve

The efficient working of your valve depends in no small measure upon the reliability of your accumulator—the power unit of the receiver. Fuller's Standard Plate Type Accumulators, specially designed for wireless work, solve all your battery problems. Sturdily built, trouble-proof, and highly efficient, they look good and they are just as good as they look.

All cells are fitted with non-corroding grease-cup terminals, and are assembled in either strong transparent celluloid cases, or specially constructed ebonite cases (as shown in the illustration of the smaller battery). The ebonite cases are practically fire-proof and are recommended.

Made in 2, 4 and 6 volts and many different capacities, they are stocked by all reputable dealers.



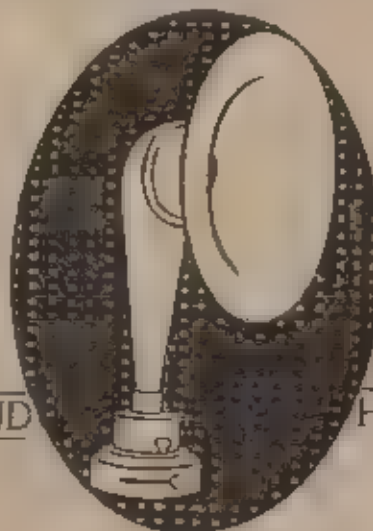
**ACCUMULATORS
FOR RADIO WORK**

SPARTA LOUD SPEAKERS

"Worth Listening To"

Type A 120 ohms
Type H A 2,000 ohms £4 15 0
Type H B A 4,000 ohms
The latter 2 types, 120, 2,000, or
4,000 ohms. 55/-

Every component used in the
Sparta is the outcome of careful
careful thought—it is, in fact, the
co-ordination into one instrument of
all the wide range features in Loud
Speaker construction.



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All Type "B" Speakers are charac-
terised by the patent suspension tone
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arrangement of blocking containers,
which smooths away all traces of
harshness, resulting in a remarkably
pure distinctness of tone.

INSTALL SPARTA AND

HEAR THE DIFFERENCE.

Ask your dealer for a demonstration—the best
proof of "Sparta" superiority.
All "Sparta" Products are guaranteed for
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you all the details.

Fuller's United Electric Works, Ltd.,
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Leeds-Bradford Programme.

2LS 346M. 310M.

Week Beginning Sunday, April 26th.

SUNDAY, April 26th.

- 4.0-6.30.—Programme S.B. from London
8.15-9.0.—Service relayed from Queen's Street
Congregational Church. Address by
the Rev Dr LORTON of Leeds
9.0-10.30.—Programme S.B. from London

MONDAY, April 27th

- 1.30-1.45.—Children's Corner
2.15-2.30.—Children's Corner
3.15-3.30.—Children's Corner
4.15-4.30.—Children's Corner
5.15-5.30.—Children's Corner
6.15-6.30.—Children's Corner
7.15-7.30.—Children's Corner
8.15-8.30.—Children's Corner
9.15-9.30.—Children's Corner
10.15-10.30.—Children's Corner
11.15-11.30.—Children's Corner
12.15-12.30.—Children's Corner

TUESDAY, April 28th.

- 11.30-12.30.—Gramophone Records
2.30-4.0.—Isaac Friedmann and his Orchestra,
relayed from the Theatre Royal Picture
House, Leeds
4.15-4.30.—WOMEN'S HALF HOUR
5.15-5.30.—CHILDREN'S CORNER
6.15-6.30.—Children's Corner
7.15-7.30.—Children's Corner
8.15-8.30.—Children's Corner
9.15-9.30.—Children's Corner
10.15-10.30.—Children's Corner
11.15-11.30.—Children's Corner
12.15-12.30.—Children's Corner

WEDNESDAY, April 29th.

- 11.30-12.30.—Gramophone Records
2.30-4.0.—Isaac Friedmann and his Orchestra,
relayed from the Theatre Royal Picture
House, Leeds
4.15-4.30.—WOMEN'S HALF HOUR
5.15-5.30.—CHILDREN'S CORNER
6.15-6.30.—Children's Corner
7.15-7.30.—Children's Corner
8.15-8.30.—Children's Corner
9.15-9.30.—Children's Corner
10.15-10.30.—Children's Corner
11.15-11.30.—Children's Corner
12.15-12.30.—Children's Corner

THURSDAY, April 30th.

- 11.30-12.30.—Gramophone Records
2.30-4.0.—Isaac Friedmann and his Orchestra,
relayed from the Theatre Royal Picture
House, Leeds
4.15-4.30.—WOMEN'S HALF HOUR
5.15-5.30.—CHILDREN'S CORNER
6.15-6.30.—Children's Corner
7.15-7.30.—Children's Corner
8.15-8.30.—Children's Corner
9.15-9.30.—Children's Corner
10.15-10.30.—Children's Corner
11.15-11.30.—Children's Corner
12.15-12.30.—Children's Corner

FRIDAY, May 1st.

- 11.30-12.30.—Gramophone Records
2.30-4.0.—Isaac Friedmann and his Orchestra,
relayed from the Theatre Royal Picture
House, Leeds
4.15-4.30.—WOMEN'S HALF HOUR
5.15-5.30.—CHILDREN'S CORNER
6.15-6.30.—Children's Corner
7.15-7.30.—Children's Corner
8.15-8.30.—Children's Corner
9.15-9.30.—Children's Corner
10.15-10.30.—Children's Corner
11.15-11.30.—Children's Corner
12.15-12.30.—Children's Corner

8.0-10.0 and 10.30-11.0.

HELEN DAVIS (Soprano)

EDITH MANN (Contralto)

RONALD MURRAY (Tenor)

GEORGE LISTER, J. O'NEILL

(Entertainers)

CONSTANCE MORRIS (Recitativo)

LESLIE LINLEY (Vocal)

ARTHUR HAYNES (Cello)

HAROLD HARRISON at the Piano

1. A MAY MORNING

Mod. tempo in May at about 10.00

Met. a 1.00 and warm sun.

Plus we will see with an early song

And welcome thee and wish thee long

Adieu

II - ON THE FARM

He . . . loved to sit

In the low hut, or garish'd cottage,

And praise the farmer's homely wit

W. M. Prater

A COMEDY INTERLUDE

having reference to all the matters of

Spring, including Spring-cleaning and

Love, and introducing SAMUEL DAL

TON in Bird and Animal Memory

The Farmer . . . J. O'NEILL

The New Farm Hand . . . GEORGE LISTER

The Dairy . . . CONSTANCE MORRIS

and THE VILLAGE GREEN

The Maypole is up,

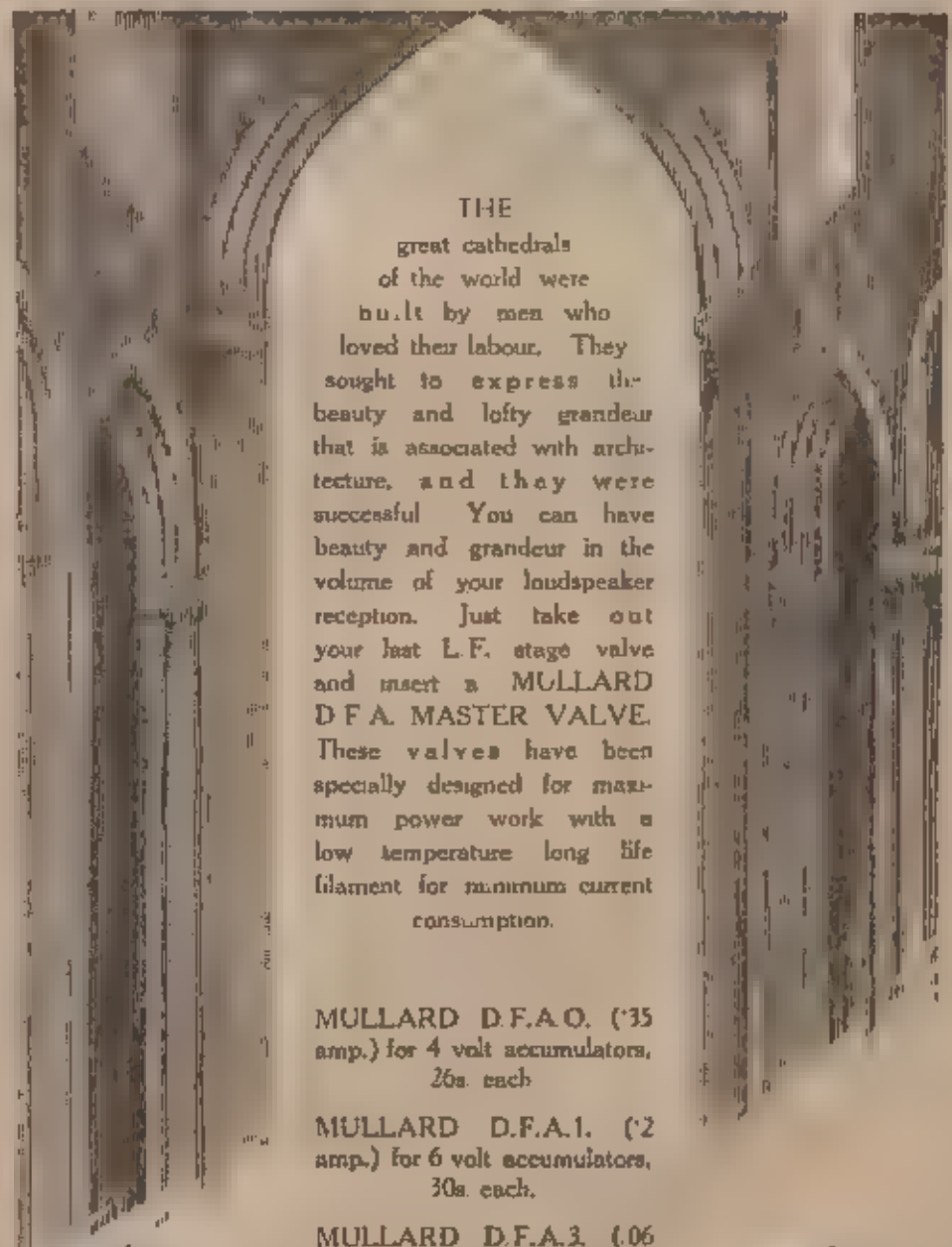
Now give us the cup,

I drink to the garlands around it—

Hereck

(Continued in column 1, page 257)

VOLUME



THE

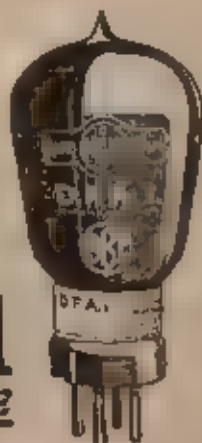
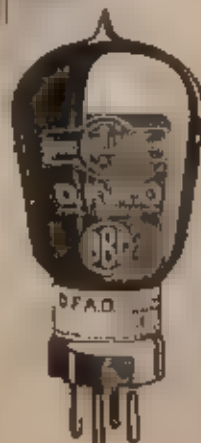
great cathedrals
of the world were
built by men who
loved their labour. They
sought to express the
beauty and lofty grandeur
that is associated with archi-
tecture, and they were
successful. You can have
beauty and grandeur in the
volume of your loudspeaker
reception. Just take out
your last L.F. stage valve
and insert a MULLARD
D.F.A. MASTER VALVE.
These valves have been
specially designed for maxi-
mum power work with a
low temperature long life
filament for minimum current
consumption.

MULLARD D.F.A.O. (35
amp.) for 4 volt accumulators,
26s. each

MULLARD D.F.A.1. (2
amp.) for 6 volt accumulators,
30s. each.

MULLARD D.F.A.3. (06
amp.) for dry cells or
accumulators, 6 volts, 32s. each.

Ask your Dealer for Leaflet
V.R. 23.



Mullard

THE MASTER VALVE

Advt.—The Mullard Radio Valve Co., Ltd., (R.T.), Nightingale Works, Batham, S.W. 12.



THE MASTERSINGERS

SUPPOSE you heard the "Prize Song" from "The Mastersingers" sung without instrumental accompaniment! You would be enchanted, no doubt, by the tune as a tune. But you would be hearing the "Prize Song" in skeleton—so to speak—robbed of its soft, melting harmonies, its orchestral tints.

Now, it is just here that the Cosmos Radio Valve Sets so delight the most exacting musician. They preserve the texture of the music. They give every part its full value. If the full orchestra

be playing, each instrument will enter in, in its full character and colour, and the overture will be in your own home what it is in the concert hall—in the centre of the concert hall—a blend of many tones. That is why the Cosmos Radio Valve Sets are known as the Musicians' Sets

HEARING IS BELIEVING. In your own interests, before choosing any wireless set, at least hear a Cosmos. You can listen to it at almost any wireless dealer's. Failing this, write to us for the name of a dealer near you, where you may hear it

COSMOS

RADIO VALVE SETS

METRO VICK SUPPLIES LTD., & CENTRAL BUILDINGS, WESTMINSTER, LONDON, S.W.1
 Proprietors: Metropolitan-Vickers Electrical Co. Limited

Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, April 26th.

SUNDAY, April 26th

4.15-5.15.—Programme S.B. from London
8.30-10.0.—Simple Services, relayed from St. James' Church, Toxteth Park, Liverpool
The Rev ARCH HOWSON
9.0-10.30.—Programme S.B. from London

MONDAY, April 27th.

11.0-12.0.—Midday Concert
3.30-4.30.—Musical Lecture by Moses Massey
5.30-6.30.—CHILDREN'S CORNER
6.20-6.35.—Teens' Corner
6.40-7.40.—Programme S.B. from London

TUESDAY, April 28th

3.30-4.30.—The "6LV" String Quartet
4.0-5.0.—The "6LV" String Quartet
Band, relayed from the State Opera
5.30-6.30.—CHILDREN'S CORNER
6.20-6.35.—Teens' Corner
6.40-7.40.—Programme S.B. from London

WEDNESDAY, April 29th.

11.0-12.0.—Midday Concert
3.30-4.30.—The "6LV" String Quartet
5.30-6.30.—CHILDREN'S CORNER
6.20-6.35.—Teens' Corner
6.40-7.40.—Programme S.B. from London

THURSDAY, April 30th.

3.30-4.30.—WOMEN'S HALF HOUR
4.30-5.30.—The "6LV" String Quartet
5.30-6.30.—CHILDREN'S CORNER
6.20-6.35.—Teens' Corner
6.40-7.40.—Programme S.B. from London

FRIDAY, May 1st

3.30-4.30.—The "6LV" String Quartet
4.30-5.30.—The "6LV" String Quartet
5.30-6.30.—CHILDREN'S CORNER
6.20-6.35.—Teens' Corner
6.40-7.40.—Programme S.B. from London
7.40-8.40.—The "6LV" String Quartet
Early History of Liverpool.

"How May Again Breaks Winter's Chain."

DORIS GAMMELL (Soprano),
ALBERT E. BATTEN (Tenor),
CECIL F. HILL (Baritone)

THE LIVERPOOL CHORAL SOCIETY
THE AUGMENTED STATION
ORALSTRA

Under the Direction of FREDERICK
BROWN

- 8.0. Overture, "A Midsummer Night Dream" Thomas
8.15. Choir and Orchestra
"The First We purgna Night" Mendelssohn (46)
8.45. Orchestra
Suite, "Sylvan Scenes" ...Perry Fletcher (34)
9.5. George H. H.
Three Songs of Travel
Vaughan Williams (30)
9.20. Albert E. Batten.
"At Dawning" ...Cadman (10)
"Come Into the Garden, Maud" ...Balf
9.35. Orchestra.
Entr'acte, "The Whispering of the Flowers" Blon (34)
9.45. Choir and Orchestra
"Blest Pair of Stars" ...Perry (46)
10.0-10.25.—Programme S.B. from London.
Local News.
10.30. Doris Gammell,
"A May Morning" ...Denza (15)
"Lo, Here the Gentle Lark" ...Bishop
(Flute Obligato: E. HATTON)
10.40. Orchestra.
"Lyric Suite" ...Urey
11.0.—Class down.

SATURDAY, May 2nd.

3.0-4.0.—Mr. Elgarford's Organ Recital,
relayed from St. George's Hall.
5.30-6.30.—CHILDREN'S CORNER
6.20-6.35.—Teens' Corner
6.40-7.40.—Programme S.B. from London



2 1/2% TRUE MUSIC MINOR:

We do not guarantee that the TrueMusic Minor will work unaided from a crystal set. But several purchasers have, nevertheless, written to us to say that it will do so quite satisfactorily. That is sufficient proof that with one stage of amplification this remarkable Loud Speaker will give results rivaling in tone and volume those of many larger and dearer models. Ordinary headphones weigh about 1 lb., whereas T.M.C. No. 2

Lightweight Headphones weigh only 6 1/2 ounces. They are, therefore, well worth the extra half crown. (Note that the earpiece attachments do not catch in feminine hair, and the connections are 6 ft. long, thus ensuring all-round comfort.) T.M.C. No. 2A Headphones are 1/2 cheaper than the No. 2 Headphones. They are just as good, but slightly heavier, and both give signal reception that is "Clear as Crystal."

Arrangements are being rapidly completed so that you can buy all T.M.C. products from every wireless retailer. If, however, you have any difficulty, we will supply you direct. When writing we shall appreciate it if you will send us the name and address of the retailer who is unable to supply

British Made by British Labour.

T M C

The Telephone Manufacturing Co., Ltd.,
(Makers of the famous Laryngaphone),
Hollingsworth Works, West Dulwich, S.E.21



T.M.C. No. 2A Headphones.
Resistance 4000 ohms. 10/6.



T.M.C. No. 2. Lightweight
Headphones. Weight 6 1/2 ounces.
Resistance 4000 ohms. 2/2/6.



Plymouth Programme.

5 PY 338 M.

Week Beginning Sunday, April 26th.

SUNDAY, April 26th.

4.15-5.15. *News* (S.B. from London)
 5.15-6.15. *Programme S.B. from London*
 6.15-7.15. *Programme S.B. from London*
 7.15-8.15. *Programme S.B. from London*
 8.15-9.15. *Programme S.B. from London*
 9.15-10.15. *Programme S.B. from London*
 10.15-11.15. *Programme S.B. from London*
 11.15-12.15. *Programme S.B. from London*

MONDAY, April 27th, and WEDNESDAY, April 29th

4.15-5.15. *Records*
 5.15-6.15. *Ernest Manning and his Orchestra*
 6.15-7.15. *WOMEN'S TOPICS*
 7.15-8.15. *CHILDREN'S CORNER*
 8.15-9.15. *Programme S.B. from London*

TUESDAY, April 28th

4.15-5.15. *Ernest Manning and his Orchestra*
 5.15-6.15. *WOMEN'S TOPICS*
 6.15-7.15. *CHILDREN'S CORNER*
 7.15-8.15. *Programme S.B. from London*

THURSDAY, April 30th, and SATURDAY, May 2nd.

4.15-5.15. *Albert Padbrook and his Trio, relayed from the Royal Hotel*
 5.15-6.15. *WOMEN'S TOPICS*
 6.15-7.15. *CHILDREN'S CORNER*
 7.15-8.15. *Programme S.B. from London*

FRIDAY, May 1st.

4.15-5.15. *Ernest Manning and his Orchestra*
 5.15-6.15. *WOMEN'S TOPICS*
 6.15-7.15. *CHILDREN'S CORNER*
 7.15-8.15. *Programme S.B. from London*
 8.15-9.15. *Mr. W. BRACKEN, B.A., F.E.S.,*
Nursery Rhymes, Their Origin and
Meaning

Edward German Programme.

KATHLEEN DRAKE (Soprano).
 ARTHUR WATKINS JR. (Baritone).
 BAND OF H.M. ROYAL MARINES
 (Plymouth Division)

(By permission of Col. Comd. F. C. EDWARDS,
 and Officers R.M.)

Director of Music

Lt. P. S. O. O'Donnell, M.V.O.

- E.O.** The Band
 Selection "A Princess of Kensington" (15)
 Bourée and Oigue from "Mach Ado About Nothing" (40)
- A. 20.** Kathleen Drake
 "Twin Butterflies" (15)
- B. 30.** The Band
 Welsh Rhapsody (40)
 Nell Gwyn Dances (15)
- B. 50.** The Band
 The Yeomen (15)
- 9.0.** The Band
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- 9.45.** The Band
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- 31.0.** The Band
 The Yeomen (15)
- 31.30.** The Band
 The Yeomen (15)

Brown

LOUD SPEAKERS AND HEADPHONES



Ask the man who wore a blue - and - white armlet!

If you want to know the measure of esteem in which Brown Headphones were held during the Great War ask any member of the Royal Engineers. He will readily tell you of their extreme reliability even under the rigours of campaigning. When messages simply had to go through—when men's lives depended upon communication with the front line being maintained—Brown A-type Headphones were entrusted with the work of interpreting the signals.

To-day, thousands of wireless enthusiasts—experts and amateurs alike think only of the Brown A-type when fine headphones are mentioned. Obviously their exclusive reed mechanism (patented throughout the world) places them in a class apart.

And now that a greatly increased demand permits a reduction in manufacturing costs they are even better value at their new prices. For long distance reception every Radio enthusiast needs at least one pair of Brown A-type Headphones.

Reduced Prices:

A-type Phones.

120 ohms	} 50/-
2,000 ohms	
4,000 ohms	
8,000 ohms	60/-

S. G. Brown, Ltd.,
 Victoria Rd., N. Acton, W.3.

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19, Mortimer Street, W.1
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Brown
A-type
Loud Speaker.

Brown
H.I. Loud
Speaker

Brown
A-type
Phones.



Only the Wuncell gives that bell-like tone.

If you are already using Dull Emitters Valves and obtaining disappointing results from your Loud Speaker do not blame your Set without first testing the Valves. Remember that the secret of Cossor success lies in the correct use being made of the electron stream given off by the filament. In the Wuncell the filament is arched and almost totally enclosed by the bowl-shaped anode and Grid. Practically no part of the electron stream can escape. But, on the other hand, any Valve with a long, straight filament and tubular anode permits a wasteful leakage of the electron stream at each end of the anode.

Obviously such a design means inefficient operation—and inefficient operation means loss of sensitivity and definition. If you are a real user of Cossor Bright Emitters we need only remind you that when you are able to take advantage of the economy of Dull Emitters, you will find the Wuncell W.1 and W.2 are an exact match of the famous P.1 and P.2.

Technical Data
 Filament voltage 1.5 to 1.8
 Filament position centre
 Filament shape 20 x 80

Prices
 W.1 1.5 to 1.8
 W.2 1.5 to 1.8
 18 x each

W.R.1 1.5 to 1.8
 W.R.2 1.5 to 1.8
 20 x each

Turns with one end of filament to this side and the other to the other side of the anode.



Tracking microphonic noises to their lair!

WHILE bright valves were universal we rarely heard much about microphonic noises. To-day, now that so many wireless enthusiasts are awake to the economies of the Dull Emitter, the elimination of microphonic noises is quite a problem.

Various ingenious methods are suggested. Valve holders sprung on rubber bases or on coiled springs are already available. Some technical writers even advocate the mounting of valves on rubber insulated platforms. But these are only make-shifts to make the best of a bad job. Obviously the best way to overcome microphonic noises is to go to the root of the trouble within the valve itself.

Microphonic noises are due to external vibration. Usually the cause lies in the use of an extremely fragile filament. Sometimes it is due to lack of rigidity of the grid. To overcome such noises, therefore, these elements must be so robust in design that movement is practically impossible.

This was the problem that had to be faced when the Cossor Wuncell was designed. Microphonic noises were not acceptable as inevitable, we knew that they could be eliminated. First of all we tracked down the causes. The worst culprit was the valve with the long, straight and extremely fragile filament. A filament so delicate that the slightest touch on the glass would set it quivering. Such valves on occasion have even been known to set up microphonic noises when the mouth of the Loud Speaker is turned towards them!

Another fruitful cause of microphonic noises lies in the use of a Grid insecurely mounted on its electronic. Most Grids are merely spars of wires secured to upright metal supports. And so our experiments drew us more and more to the conclusion that the standard Cossor construction which had definitely produced the finest Bright Emitter should be used for the Wuncell.

Owing to its unique filament construction—an arch with a third supporting electrode at its centre—all possibility of vibration is eliminated. Its Grid too, is wonderfully rigid. It is built up on a stout metal Grid band and each turn of the wire is securely anchored in three distinct places. Thus in the Wuncell microphonic noises are tracked to their source and completely eliminated. Even if the table on which the Receiver stands is struck there will be no answering discord from the Loud Speaker. Can any other Dull Emitter survive such a drastic test? And thoughtful valve users are realising that such rigidity and strength—particularly in the filament—means a considerable increase in life for the Wuncell.

Cossor Wuncell Valves

THE ONLY DULL-EMITTER VALVES SOLD IN SEALED BOXES

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, April 26th.

SUNDAY, April 26th.

4-6 30 } Programme S.B. from London.
8-10 30 }
MONDAY, April 27th.
11 30-12 30 Gramophone Records.
1 30-2 30 Orchestra, relayed from the Albert Hall (Tuesday).
2 30-3 30 WOMEN'S CORNER
3 30-4 30 CHILDREN'S CORNER
4 30-5 30 Programme S.B. from London
5 30-6 30 The Actor's Talk
6 30-7 30 Programme S.B. from London

TUESDAY, April 28th, and WEDNESDAY, April 29th

11 30-12 30 Gramophone Records.
1 30-2 30 Orchestra, relayed from the Albert Hall (Tuesday).
2 30-3 30 WOMEN'S CORNER
3 30-4 30 CHILDREN'S CORNER
4 30 onwards Programme S.B. from London.

THURSDAY, April 30th.

11 30-12 30 Gramophone Records.
1 30-2 30 Orchestra, relayed from the Albert Hall.
2 30-3 30 WOMEN'S CORNER
3 30-4 30 CHILDREN'S CORNER
4 30-5 30 Programme S.B. from London
5 30-6 30 Mr. W. PERCIVAL WESTELL, FLS
6 30-7 30 N. SIMONS on "George
7 30-8 30 Programme S.B. from London.

FRIDAY, May 1st.

11 30-12 30 Gramophone Records.
1 30-2 30 Orchestra, under the direction of Dante Secchi, relayed from the Grand Hotel.
2 30-3 30 WOMEN'S CORNER
3 30-4 30 CHILDREN'S CORNER
4 30-5 30 Programme S.B. from London
5 30-6 30 Mr. W. PERCIVAL WESTELL, FLS
6 30-7 30 Wonderland Nature Talks—(11) Summer Birds from Overseas.

8.0. Opera Optimists.

The Company.

"We're Here"

Chris Gerard and G. T. Cuthorne

1. Cyril Coucom and Ruth E. Oates.

Duet, "Liza and Bill" by F. O. Lytton (55)

J. Cyril Coucom and Chris Gerard

"The Post and Poast" by Suppé (55)

Hilda Whitehead and Frank T. Dixon

"A Night in Venice" by G. Luccombe (55)

The Company

"Come With Us" Hayes and Gollally (14)

J. CYRIL COCOM

Bonnie and Joe by Laura Bacon (53)

1. Cyril Coucom, Frank T. Dixon and Chris Gerard

Trio, "Them Were Days"

Hayes and Gollally (14)

J. T. W. HURNE

Bells of York by W. Harrison

Rhapsodies, No. 1 by G. Luccombe

STAINLESS STEEL "Entertainment"

The Company.

"Cross Words"

Chris Gerard and G. T. Cuthorne

1. Cyril Coucom and Ruth E. Oates (53)

Orchestra

CHRIS GERARD—Humour,

P. J. E. OATES.

"Orpious With His Lute" by Salter

HILDA WHITEHEAD

"Sally Awakes My Heart" by Saint Saens

LILY WILDE

"A Simple Girl" by G. Ellis (14)

J. Cyril Coucom, Frank T. Dixon and Chris Gerard

Orchestra

FRANK T. DIXON

"A Hurricane Am I" by G. Luccombe

Lily Wilde, Chris Gerard, J. Cyril Coucom

and Frank T. Dixon.

Quartet, "I Should Like"

Hayes and Gollally (14)

10.0-10.25.—Programme S.B. from London

Local News

10.30. The Company

Coster Burlesque

"Sometime Nerve" by G. Luccombe and Gollally

(Continued on page 237)

The World's Standard **AMPLION** Wireless Loud Speaker

Leads the way:—

Quality
Delivery
Price

AMPLION SUPREMACY is unanimously proclaimed by hundreds of thousands of Radio Users in many lands

AMPLION FACTORY OUTPUT has been greatly increased since March 1st, and therefore PROMPT DELIVERY IS NOW ENSURED.

AMPLION "VALUE FOR MONEY" is such that the House of Graham definitely announce THERE WILL BE NO REDUCTION IN THE PRICES OF THE CURRENT MODELS DURING THIS YEAR, 1925

Therefore:—

GET YOUR LOUD SPEAKER NOW
AND ENJOY THE N.A.R.M.A.T.
SPECIAL RADIO CONCERT, ON
APRIL 28th, WITH THE

The World's Standard

AMPLION

Wireless Loud Speaker

Justly famed for
Better Radio Reproduction.

DEMONSTRATIONS
gladly given by all AMPLION
STOCKISTS and at other good
Wireless dealers and stores.

Also at the

GRAHAM SHOWROOMS:
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79-82, High St., Clapham, S.W. 4.

Fill in this Coupon and post to-day.

To ALFRED GRAHAM & CO.,
St. Andrew's Works, Croydon Park, S.E. 4

Dear Sirs,

Please send me descriptive literature and
address of nearest AMPLION STOCKIST
where I can hear a demonstration.

Name

Address

Products of THE HOUSE OF GRAHAM
are fully covered by a guarantee of satisfaction
and free service.

SIEMENS

H.T. RADIO BATTERIES

NEW TYPE—LARGE CAPACITY.

THE H.T. DRY BATTERIES OF LINE



Type RB 3. 72 volts, with Ia. removed.

In the designing of these batteries very careful attention has been paid to those details upon which the success of a H.T. dry battery is very largely dependent.

The result is an article which will appeal to the technically-minded by reason of its special constructional features, and to the broadcast listener for the reliability and long life which are associated with the name.

Ample supplies are now available.

Descriptive Pamphlet on Application.

SIEMENS BROTHERS & CO., LTD., WOOLWICH, LONDON, S.E.18.



"Broadcasting" Comfort

BERKELEY Comfort is broadcast throughout the entire country and has indeed added to the greater enjoyment of wireless by providing ideal conditions for "listening-in." What can be more delightful than to rest in the luxurious deep-seated comfort of a Berkeley and "listen-in" to the broadcasting concerts and the wireless news?

The universal popularity of the Berkeley increases day by day. Every chair purchased is an eloquent advocate of Berkeley Comfort and Quality. It makes a circle of new friends wherever it goes. Built for ease and comfort, handsome, roomy, and of the greatest durability, Berkeleys are the finest chair value ever offered.

The Berkeley Easy Chair

HAS THE LARGEST SALE OF ANY EASY CHAIR IN THE WORLD.

The frame of the Berkeley is exceptionally strong. It is fitted with long steel-coppered springs in the back, seat, and front edge. The Berkeley has bold, broad, heavily upholstered arms, with an extra deep seat and double-bordered front. The seat also has an independent front edge which adds greatly to the comfort and life of the chair.

CASH PRICE 85/- or 15/- with order and 5 payments of 15/- monthly. **FREE DELIVERY** in England & Wales (Scotland 5/- extra).

SOLD ON THE MONEY-BACK PRINCIPLE. Soon after receipt of first payment with your order we will send you the Berkeley Easy Chair, carriage paid, in England and Wales (Scotland 5/- extra). If upon examination you are not completely satisfied, you may return it within 7 days at our expense and we will refund your money in full.

WRITE NOW FOR CATALOGUE which will show you the latest designs and prices. We will send you a copy of our catalogue and a list of our agents in all parts of the world.

H. J. SEARLE & SON, LTD. Manufacturing Upholsterers,

Dept. R.T., 70-78, OLD KENT ROAD, LONDON, S.E.1

Agents: 133, Victoria St., Westminster, S.W.1, and The Arcade, High Street, Croydon.



Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, April 26th

SUNDAY, April 26th.

4.15 P.M. - 5.15 P.M. - 6.15 P.M. - 7.15 P.M. - 8.15 P.M. - 9.15 P.M. - 10.15 P.M. - 11.15 P.M. - 12.15 A.M.

MONDAY, April 27th, to WEDNESDAY, April 29th, and SATURDAY, May 2nd.

10.30. The Majestic Cinema U.
CHILDREN'S CORNER
11.40 onwards - Programme S.B. from London

THURSDAY, April 30th

10.4.30. Gramophone Records of the Week
10.6.0. CHILDREN'S CORNER
11.40. 11.30. - Programme S.B. from London

FRIDAY, May 1st.

12.30. 30 - M. Hux. Concert
3.0. 4.40. Transcriptions of 40. Schmale M.
J.W.B. Macdonald. Staffordshire W. H.

3.4.30. The Majestic Cinema U.
5.0. 6.0. CHILDREN'S CORNER
6.30. 8.0. Programme S.B. from London
H. ROBERTS AND ARWINS ORCHESTRA
EDITH MARAND AND JOAN BOURNE
JOHN BOLTON

C. CADDICK ADAMS (Solo Violoncello)
The Orchestra
"War March of the Priests" (A. ...)

Overture, "Raymond" - Ambrose Thomas
Edith Marand

8.15. "Spring Awakening" - ... Sanderson (2)
Dawn. Gentle Flower" ... Bennett

8.28. The Orchestra
Hungarian Rhapsody, No. 2 ... List

8.45. "I Did Not Know" ... Trovati (43)
My Dreams" ... Tosti (15)

8.58. The Orchestra
Two Norwegian Melodies (for Sixty Orchestras)

9.15. Selection, "La Bohème" ... Puccini
The Spirit

9.25. Hedge Rovers
Selection

9.36. The Orchestra
Suite, "Seven Pictures" - Maassen (87)

9.50. John Bourne
A. Dutton Woodman W. G. Ross (46)

10.0. 10.30. - Programme S.B. from London
10.30. The Orchestra

10.40. Overture, "Marta" - Wallace
10.45. "Villanelle" - ... S. dell'Acqua (4)

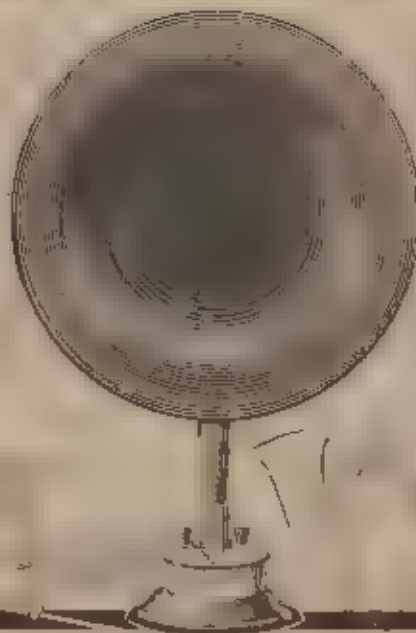
10.50. Edith Marand and Joan Bourne
Duet, "Close to Your Heart" - Charlton (10)

10.55. The Orchestra
Selection, "Dorothy" - Alfred Cullier (15)

11.0. - Close down

"RADIO TIMES" READING CASE.

Messrs. George Nawnes, Ltd., have prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, "The Radio Times," 8-11, Southampton Street, Strand, London, W.C.2.



FAITHFUL REPRODUCTION

You wouldn't expect a bugle to produce the tones of a violin for the simple reason that each is not designed for the other's work.

There is, however, a construction from which practically every type of musical instrument can be reproduced. This wonderful feature of design occurs in the voicing of organ pipes. Now take the question of loudspeakers. Thousands of the broadcasting public have been dissatisfied because their loudspeaker failed to give perfect reproduction to all instruments.

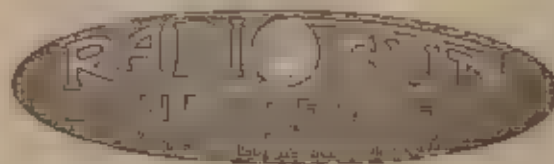
If they had only known that the RADIOSUN IS VOICED LIKE AN ORGAN!! That is the wonderful difference of the Radiosun to all other loudspeakers.

In the construction of the Radiosun loudspeaker you have the ideal combination of expert musical and electrical knowledge and

THE RESULTS are
FAITHFUL REPRODUCTION,
CARRYING POWER and
PURE TONE

You won't be satisfied till you've heard a RADIOSUN. Write for our leaflet "The Wonderful Difference" and arrange for a demonstration, without obligation, with your dealer.

In sunlit mahogany finish. Price £5.



Auto Sundries Ltd.,

10, LOWER GROSVENOR PLACE,
LONDON, S.W.1.



In addition to standard accessories, every A.J.S. Receiver is now supplied with a special double capacity H.T. Battery, giving twice the usual length of service.

A.J.S.

SOME EXAMPLES
OF THE
A.J.S. RANGE

THE A.J.S. "UNITOP" CABINET RECEIVER

This is the most popular of the A.J.S. range, and is supplied in three models, 2, 3 and 4 Valve Receivers. The 2 Valve Receiver is the most compact and is supplied in a cabinet 18 inches high, 12 inches wide and 10 inches deep. The 3 Valve Receiver is 22 inches high, 14 inches wide and 12 inches deep. The 4 Valve Receiver is 26 inches high, 16 inches wide and 14 inches deep. All three models are supplied with a special double capacity H.T. Battery, giving twice the usual length of service. The 2 Valve Receiver is supplied with a 100 Guinea battery, the 3 Valve Receiver with a 150 Guinea battery, and the 4 Valve Receiver with a 200 Guinea battery. The 2 Valve Receiver is supplied with a 100 Guinea battery, the 3 Valve Receiver with a 150 Guinea battery, and the 4 Valve Receiver with a 200 Guinea battery. The 2 Valve Receiver is supplied with a 100 Guinea battery, the 3 Valve Receiver with a 150 Guinea battery, and the 4 Valve Receiver with a 200 Guinea battery.

THE A.J.S. PEDESTAL CABINET RECEIVER

This model is constructed by the A.J.S. Company, and is supplied in three models, 2, 3 and 4 Valve Receivers. The 2 Valve Receiver is the most compact and is supplied in a cabinet 18 inches high, 12 inches wide and 10 inches deep. The 3 Valve Receiver is 22 inches high, 14 inches wide and 12 inches deep. The 4 Valve Receiver is 26 inches high, 16 inches wide and 14 inches deep. All three models are supplied with a special double capacity H.T. Battery, giving twice the usual length of service. The 2 Valve Receiver is supplied with a 100 Guinea battery, the 3 Valve Receiver with a 150 Guinea battery, and the 4 Valve Receiver with a 200 Guinea battery. The 2 Valve Receiver is supplied with a 100 Guinea battery, the 3 Valve Receiver with a 150 Guinea battery, and the 4 Valve Receiver with a 200 Guinea battery.



Certain distinctive A.J.S. features, such as the H.T. Volt Meter in the panel, the self-regulating Grid Bias, and constant aerial tuning substantiate our claim that A.J.S. means "Radio Perfection".

Any good dealer will gladly point out the superiority of the A.J.S. 2, 3 and 4 Valve Receivers, and demonstrate their excellence on an A.J.S. Loud Speaker. Illustrated list of A.J.S. Wireless Instruments and Components free on request.



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28 per cent LESS RAIN

Even last year the resorts on the East Coast had, according to official figures, 28 per cent. less rain than other seaside places

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The "Kumfi" de Luxe Ear Pad is a veritable boon to listeners. Instead of the hard surface of the headphone ear pieces pressing continuously on your ears, you have instead a soft, luxurious pad that relieves pressure and prevents all discomfort.

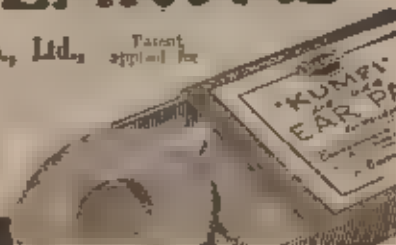
The "Kumfi" de Luxe Ear Pad is the only scientifically prepared pad. It is hygienic and absorbent, and shuts out exterior noises. Try a pair and add greatly to your comfort. They are easy to fix and easy to remove.

1/3d per pair

'KUMFI' De Luxe EAR PAD

A. de St. DALMAS & Co., Ltd., Patent applied for
LEICESTER.

Sold by Wireless Dealers, or post free from the makers on receipt of 1s. 3d.



Swansea Programme.

5SX 485 M

Week Beginning Sunday, April 26th.

SUNDAY, April 26th

4.0-5.30. Programme S.B. from Cardiff
 8.0-10.55. Programme S.B. from Cardiff

MONDAY, April 27th

3.0-4.0. The Castle Cinema Orchestra, relayed from the Castle Cinema Swansea Director: Jack Arthur
 7.0-8.0. CHILDREN'S CORNER
 7.40-8.0. Programme S.B. from London
 8.0-11.0. Programme S.B. from London

TUESDAY, April 28th

7.40-8.0. Programme S.B. from London
 8.0-11.0. Programme S.B. from London

WEDNESDAY, April 29th

3.0-4.0. The Castle Cinema Orchestra
 5.0-6.15. WOMEN'S TOPICS
 6.15-8.0. CHILDREN'S CORNER
 8.0-11.0. Programme S.B. from London

THURSDAY, April 30th

3.0-4.0. W. H. H. and his Trio
 5.0-6.0. CHILDREN'S CORNER
 6.40-7.40. Programme S.B. from London
 7.40-8.0. Mr. RICHARD TRESEDER, S.B. from Cardiff
 8.0-11.0. Programme S.B. from London

FRIDAY, May 1st

3.0-4.0. The Castle Cinema Orchestra
 5.0-6.15. WOMEN'S TOPICS
 6.15-8.0. CHILDREN'S CORNER
 8.0-11.0. Programme S.B. from London
 7.40-8.0. Mr. J. KYRLE FLETCHER, S.B. from Cardiff

The Swansea Welsh Drama Society.

THE STATION TRI

T. JONES
 MORGAN
 Gwyn Jones
 Gwyn Jones
 A. J. Jones
 E. J. Jones

"Petit Duo Symphonique"
 Berthold Jones (57)
 Descriptive Intermezzo. Vesper Time
 Kennedy Russell (4)

6.0-7.0. Arthur Jones
 Medea in the Wood. Arthur Jones (18)
 "Ah, Moon of My Delight"
 Lisa Lehmann (44)

8.0-9.0. The Trio
 English Dance Suite. Arthur Jones (4)

9.0-10.0. Gwyn Jones
 Telysion. Gwyn Jones
 Fyng ardderchog. Gwyn Jones

8.15-9.0. Gwyn Jones
 How Me Yr Wyls and Yr Wyls
 Houdini (9)

9.0-10.0. Gwyn Jones
 The Drama Society
 "DWYWAITH YN PLENTYN"
 R. J. Jones

Capt. Prie Dells
 Capt. Nathan Jones RICHARD HUGHES
 Malt
 The Living Room in the House of
 Capt. Prie Dells

9.30-10.0. The Trio
 "The Magic Flute" Mozart
 Edgar Barrett (26)

9.40-10.0. Gwyn Jones
 Vale
 Kennedy Russell (4)
 (Continued in column 1, page 237.)

Louden Valves



The 4-Volt Dull Emitter.

THE economy of the Dull-Filament is undoubted. Its low current consumption, especially if you possess a multi-valve set, will save you several pounds a year in the recharging of your accumulators alone. Its economy, of course, is all the greater if you can fit the Dull-Filament Valve straight on to your set without having to alter the Filament Resistances.

For this reason we have recently placed on the market a Louden Dull Emitter which works at 4 Volts. This means that if you are now using ordinary bright-emitting valves, getting their current from a 4-volt accumulator, you can substitute Dull-Emitting Loudens for them and reduce your accumulator bills by 1/7th. This, if you consider it, means quite a large saving in a year's broadcasting expenditure.

To effect this saving, incidentally, does not involve any large initial outlay. The Louden Dull-Emitter only costs 13/6, and this is very little more than you have to pay for the ordinary Bright-Emitter.

In addition you get a valve which has become famous for its qualities of Silver Clear Reproduction, and which will improve your reception beyond recognition.

If you desire a personal test of these valves visit your local retailer and ask to hear them. They are a revelation in clear reception.

Louden 4-volt Dull-Emitter Type FER.1 for Detection and L.F. Amplification	Price 13/6	Type FER.2 for H.F. Amplification Filament Volts Filament Amps. 0.1
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ALL OF THE FELLOWS MAGNETO CO., LTD., PARK ROYAL, LONDON N.W.10.

L.P. 540.

MAGNIPLEX AERIAL

We guarantee to improve your reception in strength, clearness and range

High tensile phosphor-bronze wire gauze. "Strong as Steel."



GUARANTEE: If you are not satisfied with Magniplex Aerial, we will refund your money.

Prices: 7' wire 3d. per ft. 10' wire 2d. per ft. Supply of wire and fittings.

What one of our many Users says

"I have been using the Magniplex Aerial for some time and I can say that it has improved my reception of all the stations I listen to. It is very strong and easy to use."

HELIXO LTD.,

Henry Bldg., Gresse St., Rathbone Place, London, W 1

THE SAVOY ORPHEANS

(By Special Permission of Savoy Hotel, Ltd.)

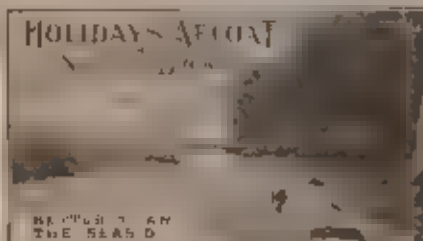
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"Keep fit on COCOA"

BOURNVILLE

"CADBURY, BOURNVILLE" about Gift Scheme



RECIPE ON LABEL FOR DRINKING CHOCOLATE

See the name "CADBURY" on every piece of Chocolate

Saturday's Programme.

(Continued from page 213.)

- Schedule: "The Gypsy Princess" *Kolman (15)*
 8.50. Thomas Williamson
 "The Spectre Fight" *M. X. Briggs (58)*
 "The Fiddler of Doornay" *T. F. Dunhill (58)*
 9.0. Quartet
 Suite, "Ballet Russe" *London 34*
 "Festa Napoleone" *London 34*
 9.10. "The Gypsy Princess" *Kolman (15)*
 9.15. "The Gypsy Princess" *Kolman (15)*
 9.20. "The Gypsy Princess" *Kolman (15)*
 9.25. "The Gypsy Princess" *Kolman (15)*
 9.30. "The Gypsy Princess" *Kolman (15)*
 9.35. "The Gypsy Princess" *Kolman (15)*
 9.40. "The Gypsy Princess" *Kolman (15)*
 9.45. "The Gypsy Princess" *Kolman (15)*
 9.50. "The Gypsy Princess" *Kolman (15)*
 9.55. "The Gypsy Princess" *Kolman (15)*
 10.0. "The Gypsy Princess" *Kolman (15)*
 10.05. "The Gypsy Princess" *Kolman (15)*
 10.10. "The Gypsy Princess" *Kolman (15)*
 10.15. "The Gypsy Princess" *Kolman (15)*
 10.20. "The Gypsy Princess" *Kolman (15)*
 10.25. "The Gypsy Princess" *Kolman (15)*
 10.30. "The Gypsy Princess" *Kolman (15)*
 10.35. "The Gypsy Princess" *Kolman (15)*
 10.40. "The Gypsy Princess" *Kolman (15)*
 10.45. "The Gypsy Princess" *Kolman (15)*
 10.50. "The Gypsy Princess" *Kolman (15)*
 10.55. "The Gypsy Princess" *Kolman (15)*
 11.0. "The Gypsy Princess" *Kolman (15)*
 11.05. "The Gypsy Princess" *Kolman (15)*
 11.10. "The Gypsy Princess" *Kolman (15)*
 11.15. "The Gypsy Princess" *Kolman (15)*
 11.20. "The Gypsy Princess" *Kolman (15)*
 11.25. "The Gypsy Princess" *Kolman (15)*
 11.30. "The Gypsy Princess" *Kolman (15)*
 11.35. "The Gypsy Princess" *Kolman (15)*
 11.40. "The Gypsy Princess" *Kolman (15)*
 11.45. "The Gypsy Princess" *Kolman (15)*
 11.50. "The Gypsy Princess" *Kolman (15)*
 11.55. "The Gypsy Princess" *Kolman (15)*
 12.0. "The Gypsy Princess" *Kolman (15)*

Swansea Programme.

(Continued from page 213.)

- "A Simple Little String" *Lionel Monckton (15)*
 "Y March" *London 34*
 "Dear Friends" *London 34*
 10.0. WEATHER FORECAST and NEWS *S.B. from London*
 10.5. GEORGE NEWMAN *S.B. from London*
 10.30. Arthur Donby
 "Bondage Thy Window" *E. de Capua (30)*
 "For You Alone" *Geehl (21)*
 "The Song My Mother Sang" *Grimshaw (8)*
 "Shipmates of Mine" *Sanderson (8)*
 10.45. The Trio
 "The Song My Mother Sang" *Grimshaw (8)*
 11.0. "The Song My Mother Sang" *Grimshaw (8)*
 11.05. "The Song My Mother Sang" *Grimshaw (8)*
 11.10. "The Song My Mother Sang" *Grimshaw (8)*
 11.15. "The Song My Mother Sang" *Grimshaw (8)*
 11.20. "The Song My Mother Sang" *Grimshaw (8)*
 11.25. "The Song My Mother Sang" *Grimshaw (8)*
 11.30. "The Song My Mother Sang" *Grimshaw (8)*
 11.35. "The Song My Mother Sang" *Grimshaw (8)*
 11.40. "The Song My Mother Sang" *Grimshaw (8)*
 11.45. "The Song My Mother Sang" *Grimshaw (8)*
 11.50. "The Song My Mother Sang" *Grimshaw (8)*
 11.55. "The Song My Mother Sang" *Grimshaw (8)*
 12.0. "The Song My Mother Sang" *Grimshaw (8)*

SATURDAY, May 2nd

- 9.10. "The Gypsy Princess" *Kolman (15)*
 9.15. "The Gypsy Princess" *Kolman (15)*
 9.20. "The Gypsy Princess" *Kolman (15)*
 9.25. "The Gypsy Princess" *Kolman (15)*
 9.30. "The Gypsy Princess" *Kolman (15)*
 9.35. "The Gypsy Princess" *Kolman (15)*
 9.40. "The Gypsy Princess" *Kolman (15)*
 9.45. "The Gypsy Princess" *Kolman (15)*
 9.50. "The Gypsy Princess" *Kolman (15)*
 9.55. "The Gypsy Princess" *Kolman (15)*
 10.0. "The Gypsy Princess" *Kolman (15)*
 10.05. "The Gypsy Princess" *Kolman (15)*
 10.10. "The Gypsy Princess" *Kolman (15)*
 10.15. "The Gypsy Princess" *Kolman (15)*
 10.20. "The Gypsy Princess" *Kolman (15)*
 10.25. "The Gypsy Princess" *Kolman (15)*
 10.30. "The Gypsy Princess" *Kolman (15)*
 10.35. "The Gypsy Princess" *Kolman (15)*
 10.40. "The Gypsy Princess" *Kolman (15)*
 10.45. "The Gypsy Princess" *Kolman (15)*
 10.50. "The Gypsy Princess" *Kolman (15)*
 10.55. "The Gypsy Princess" *Kolman (15)*
 11.0. "The Gypsy Princess" *Kolman (15)*
 11.05. "The Gypsy Princess" *Kolman (15)*
 11.10. "The Gypsy Princess" *Kolman (15)*
 11.15. "The Gypsy Princess" *Kolman (15)*
 11.20. "The Gypsy Princess" *Kolman (15)*
 11.25. "The Gypsy Princess" *Kolman (15)*
 11.30. "The Gypsy Princess" *Kolman (15)*
 11.35. "The Gypsy Princess" *Kolman (15)*
 11.40. "The Gypsy Princess" *Kolman (15)*
 11.45. "The Gypsy Princess" *Kolman (15)*
 11.50. "The Gypsy Princess" *Kolman (15)*
 11.55. "The Gypsy Princess" *Kolman (15)*
 12.0. "The Gypsy Princess" *Kolman (15)*

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A few strokes of a wet brush across the skin, before applying the soap, greatly improves the shave. Why? Not as is commonly supposed, because it removes natural grease from the skin. But because it removes the salt minute traces of which are continually appearing on the skin's surface. This is a fact discovered by Gibbs in their latest research on behalf of shavers. Test this for yourself. And then to rankle you is certain of a perfect shave use Gibbs

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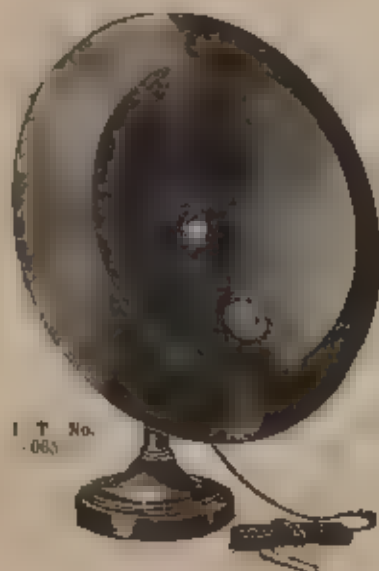
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And at HUNTINGDON

Leeds-Bradford Programme.

(Continued from page 221.)

IV.—MAY NIGHTS.

"Behold the young May Moon
O, happy, happy Maid,
With bow as young as she
In the Spring twilight—"

—Sidney Dobell.

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Sir GEORGE NEWMAN. S.B. from
London. Local News.

SATURDAY, May 2nd.

2.45-3.45.—The Station Trio.

5.30-6.15.—CHILDREN'S CORNER.

6.15-6.30.—Teens' Corner.

6.40-7.40.—Programme S.B. from London.

7.40.—Farmers' Corner: Monthly Farm Topics:
"Clean Milk," by Mr. S. GORDON
NICHOLSON.

8.0-12.0.—Programme S.B. from London.

Nottingham Programme.

(Continued from page 225.)

Nottingham Philharmonic Society.

"Drake's Drum" ... Cateridge-Taylor (15)
Lilian Stiles-Alton, Choir and Community
Singing Society.

"Love's Old Sweet Song" ... Molloy (9)
Choir and Community Singing Society.

Welsh National Anthem, "Land of My
Fathers" ... (54)

Joseph Farrington, Nottingham Philhar-
monic Society and Community Singing
Society.

"Land of Hope and Glory" ... Elgar (8)
John Henry.

Choir and Community Singing Society.
"Auld Lang Syne" ... Scotch Air (6)

10.0-12.0.—Programme S.B. from London.

FRIDAY, May 1st.

11.30-12.30.—Gramophone Records.

3.30-4.30.—Lyons' Café Orchestra.

4.30-5.0.—WOMEN'S TOPICS.

5.15-6.0.—CHILDREN'S CORNER.

6.20-6.35.—Teens' Corner.

6.40-7.40.—Programme S.B. from London.

7.40.—Capt. H. A. BROWN, "Nottingham County
Cricket."

8.0-11.0.—Programme S.B. from London.

SATURDAY, May 2nd.

3.15-4.15.—Scala Picture Theatre Orchestra.

5.0-6.0.—CHILDREN'S CORNER.

6.40-7.40.—Programme S.B. from London.

7.40.—Mr. FRANK HEALD ("John o' Teens"),
Outdoor Topics.

8.0-12.0.—Programme S.B. from London.

Sheffield Programme.

(Continued from page 229.)

Lily Wilde.

"Will o' the Wisp" ... C. G. Spence
J. Cyril Coopers and Beth E. Oates.

"When We Were Children"
Frank Wood, Edgar Bateman and
H. L. Greenfield.

Hilda Whitehead.

"I Heard You Go By" David Wood (26)

The Company.

Sketch, "A Search for Talent" ... Original

11.0.—Close down.

SATURDAY, May 2nd.

4.0-5.0.—Orchestra, relayed from the Grand
Hotel.

5.0-5.20.—WOMEN'S CORNER.

5.30-6.30.—CHILDREN'S CORNER.

6.40-12.0.—Programme S.B. from London.

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